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## ARCHAEOLOGICAL DISCUSSIONS<sup>1</sup>

### SUMMARIES OF ORIGINAL ARTICLES CHIEFLY IN CURRENT PUBLICATIONS

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#### GENERAL AND MISCELLANEOUS

**Early Civilization in Barbarian Europe.** — In *C. R. Acad. Insc.* 1912, pp. 309-316 L. JOULIN points out that in the eighth and seventh centuries B.C. iron was in use in Eastern Europe although the civilization was not far advanced because of the nomadic habits of the people; in Central and Western Europe, except where there was contact with the Greeks, bronze was the metal used. In the sixth and fifth centuries bronze was still employed in Northern Germany, Scandinavia, and Britain; in Southern Germany there existed the Hallstatt civilization using both bronze and iron; in Northern Illyria and Venetia there was a civilization drawing from that of Italy, and Hallstatt; in Hungary, Bosnia, Gaul, and Spain iron was known through commerce, but not much used. The Celts dominated all Central and Western Europe at this time. At the beginning of the fourth century B.C. La Tène civilization replaced that of Hallstatt, especially in Southern Gaul and Spain, where coined money was adopted in the third century. To oppose the Romans many fortifications showing Greek influence were built with variations from ashlar masonry to massive cyclopean walls. Roman civilization had, however, penetrated to these countries before their conquest.

**The Prehistoric Cemetery at Shamiram-alti.** — Although we now know much about the early Bronze Age cultures of Western Asia, our information concerning the later Stone Age is confined to a few sites, and

<sup>1</sup> The departments of Archaeological News and Discussions and of Bibliography of Archaeological Books are conducted by Professor BATES, Editor-in-charge, assisted by Professor C. N. BROWN, Miss MARY H. BUCKINGHAM, Mr. L. D. CASKEY, Professor HAROLD R. HASTINGS, Professor ELMER T. MERRILL, Professor FRANK G. MOORE, Professor CHARLES R. MOREY, Dr. JAMES M. PATON, Professor LEWIS B. PATON, Professor A. S. PEASE, Professor S. B. PLATNER, Professor JOHN C. ROLFE, Dr. N. P. VLACHOS, Professor A. L. WHEELER, and the Editors, especially Professor MARQUAND.

No attempt is made to include in this number of the JOURNAL material published after December 31, 1912.

For an explanation of the abbreviations, see pp. 146-147.

any new or additional data bearing on the subject have consequently considerable importance for those interested in tracing out the origins of civilization in the Nearer East. In *S. Bibl. Arch.* XXXIV, 1912, pp. 198-204 (4 pls.), L. W. KING reports that at a site near Shamiram-alti, not far from Van in Armenia, Dr. Belck partially excavated a prehistoric cemetery, which yielded not only a quantity of stone axe-heads and other tools and implements but also a great wealth of painted and unpainted pottery. The specimens of pottery and tools which are here published are the property of Lieut.-Col. F. R. Maunsell, and they were presented to him at the time of their discovery when he was acting as Military Vice-Consul at Van. They are the first examples to be published of the results obtained by the excavations at Shamiram-alti.

**Carthaginian Tombs at Malta.** — The contents of a rock-tomb found near Rabato in Malta are dated in the seventh or eighth century B.C. by a gold medallion similar to one at Carthage and a small proto-Corinthian scyphus. Fragments of a Corinthian bowl now in the Roman Villa Museum at Notabile and probably found on the estate, are of the yellow clay characteristic of the earlier Corinthian ware and may also be dated in the seventh century. These Maltese tombs, which are commonly called Phœnician, should be called Punic, as they belong strictly to the Carthaginians, never to men from Phœnicia, and sometimes contain Greek vases as late as the fourth or even the third century. (T. R. PEET, *J.H.S.* XXXII, 1912, pp. 96-99; 3 figs.)

**The Horn Motive in Religion.** — In *Arch. Rel.* XV, 1912, pp. 451-487, I. SCHEFFELOWITZ discusses the significance of horns in representations of gods, demons, kings, priests, on the altar as signifying holiness, on amulets to ward off evil, etc.

**The Evolution of Ornament.** — The author of *L'Évolution ornementale*, GEORGES DE RECY, gives in three popular lectures a sketch of the history and development of ornament from the earliest period of Egyptian history to the twelfth century. His main purpose is to show that the foundation of occidental ornament is oriental, even when it is derived through or practised by European tribes or nations. [*L'Évolution ornementale depuis l'origine jusqu'au XII<sup>e</sup> Siècle. Conférences faites à la salle de la Société de Géographie les 8, 10 et 14 mai, 1912. Avec une Préface de François Courboin.* Paris, 1913, Alphonse Picard et fils, 276 pp.; 218 figs. 8 vo. 15 fr.]

**Cenotaphs and Sacred Localities.** — In *B.S.A.* XVII, session of 1910-1911, pp. 182-192, W. R. HALLIDAY concludes that in many cases, at least, in which a place is supposed to be sacred by reason of the existence of the tomb of some sacred person, the sanctity of the place is older than this association and goes back to a time before any distinct personality was connected with it.

**The Lion-headed God of the Mithraic Mysteries.** — In the Mithraea at Heddernheim there was found a niche, or recess, all entrance to which was closed with a slab of basalt in which a conical hole was bored, so as to permit the curious to look through at what it contained. This was a single statue of considerable size representing a monster with a head of a lion, with a serpent wrapped round his body, and with four wings attached to his back. He bears in his hand a key, and his body is that of a man. There have been twenty-five examples of this monster found in different

Mithraea. In *S. Bibl. Arch.* XXXIV, 1912, pp. 125-142 (7 pls.), F. LEGGE holds that there is a great deal to connect the lion-headed figure with Ahriman, or the God of Darkness. As the God of Darkness, the connection of the lion-headed figure with the earth on which he stands is plain enough. The "Cosmocrator," or "Ruler of this World," is the title given to the Devil, not only in the Gospels, but in most of the mystic religions of the time. Finally, there is something like direct proof that the lion-headed figure in Mithraism was actually called Ahriman. Plutarch says that the "Magi" used to sacrifice to Ahriman in a sunless place, and votive inscriptions on altars to the "God Ahriman" (*Deo Arimanio*), although rare, are known in Mithraism, five of them being given in M. Cumont's book.

**The Monuments of Cambodia.**—The ninth volume of the publications of the French School of the Far East is the third and last volume of commandant E. LUNET DE LAJONQUIÈRE'S work on the monuments of Cambodia. After a general introduction he takes up and describes in turn the ancient remains in the provinces of Siemreap, Sisophon and Battambang, including those in the part of Siam which, previous to the treaty of 1907, had belonged to Sisophon, and a few in Cochin China. The work contains descriptions of the monuments of 910 different sites. A large map showing their location, and another giving the position of the buildings at Angkor, accompany the book. [*Inventaire des monuments du Cambodge*. Par E. LUNET DE LAJONQUIÈRE. III. Paris, 1911, E. Leroux. 515 pp.; 122 figs.; 2 maps in holder.]

**Archaeological Essays.**—The sumptuous volume entitled ΠΡΟΕΔΡΩΝ ΔΩΡΩΝ, which was presented to Count A. Bobrinsky in the autumn of 1911, at the conclusion of his twenty-fifth year as president of the Russian Imperial Archaeological Commission, is briefly summarized in German by E. v. STERN, in *Arch. Anz.* 1912, cols. 147-153. It contains the following articles: N. Wesselowsky on Chinese symbolic ornament on objects found in eastern and southern Russia; E. v. Stern on child-life on the northern coast of the Black Sea (from the toys found in children's graves); W. Scorpil on the archonship of Hygieiaenus of the Bosphorus (third century B.C.); B. Pharmakowsky on the two gold reliefs (*goryti*) with scenes from the story of Achilles, found in the kurgans of Chertomlik and Ilyintzui (second century B.C.); M. Rostowst on the painted catacombs of Kertch, discovered in 1891 (existence of an Eleusinian cult in this region and in Thrace in the fourth and third centuries B.C., with a native Thracian chthonic pair who are wrongly called Sarapis and Isis because they wear the headdress that was later adopted for Sarapis; influence of Orphic Mysteries on the Eleusinian in Kertch in early Christian times); A. Spizin on the Hallstatt culture among the Scythians; W. Latyshev on the history of Christianity in the Caucasus (from inscriptions of the tenth and eleventh centuries); D. Milejew, K. Romanow and P. Pokruishkin on topics of Christian art in Russia; A. Markow on a hoard of German silver pennies of the eleventh century, found in the government of St. Petersburg (from many different German states and the Anglo-Saxon Knut, coming into Russia by way of Poland); N. Buitluitshkow on two fifteenth century coins of Nidji-Novgorod; R. Loeper on the twelve original cities of Attica and their *synoikismos*; T. Braun on a Runic inscription of the eleventh century which refers to the river Dnieper.

## EGYPT

**Egypt and Megalithic Monuments.**—In *B.S.A. XVII*, session of 1910–1911, pp. 250–263, T. ERIC PEET discusses the theory of Dr. G. Elliot Smith (*The Ancient Egyptians and their Influence upon the Civilization of Europe*, Harper and Brothers, 1911) that megalithic monuments are due to Egyptian influence. No Egyptian influence is conclusively proved even in Crete before the eleventh dynasty. Elsewhere it is not proved until later. Megalithic monuments are characterized by upright stones, Egyptian buildings by horizontal layers of stones. No megalithic monuments are known in Egypt proper. Other arguments also are advanced to overthrow Dr. Smith's theory.

**Charters of Exemption in the old Egyptian Empire.**—In *J. Asiat.* XX, 1912, pp. 73–114, A. MONTET discusses a number of documents that have lately been discovered in Egypt containing original copies on stone of charters issued by kings extending from the fifth to the tenth dynasty. These contain exemptions from taxation and other demands granted to various sacerdotal or funerary estates.

**The Girdle of Rameses III.**—In *Ann. Arch. Anth.* V, 1912, pp. 84–96 (pl.; 10 figs.), T. D. LEE discusses in detail the girdle of Rameses III for many years preserved in the Liverpool museum. With the exception of some fragments of tapestry found in the tomb of Thothmes IV it is the oldest known example of a woven pattern. It is 17 feet long and tapers from 5 to 1 $\frac{3}{8}$  inches in width. The cartouche of the king is written in black ink about a foot from the wide end. It is of linen woven in five colors, blue, red, yellow, green, and the natural color of the linen. It is remarkably well preserved.

**The Egyptian Mastaba Graves.**—In *Z. Morgenl. Ges.* LXVI, 1912, pp. 271–274, S. KRAUSS shows that the peculiar type of grave known as the mastaba derives much illumination from the references of the Talmud to mastabas and to similar constructions in tombs, temples, and houses.

**The Funeral Statuettes of the Ancient Egyptians.**—In *S. Bibl. Arch.* XXXIV, 1912, pp. 146–151, 179, E. MAHLER states that the meaning of the small funeral statuettes, many examples of which are to be found in every Egyptian collection, and were called by the ancient Egyptians “Ushabti,” has been frequently discussed. The generally accepted opinion is that these figures represent servants or slaves of the deceased who would in the other world perform the menial labor allotted to him. Almost every one agreed with the supposition that the Egyptian word *wsb-ti*, which designates these statuettes, is derived from the word *wsb*, “answer,” and that it means the “answerer,” the “respondent.” We know the word *wsb*, “eat,” or “nourish oneself,” and from this verb *wsb*, “eat,” or “nourish oneself,” could have been derived the substantive *wsb-ti*, which is used as the appellation of the funeral statuettes. The task of these small statuettes—which were nothing else than portraits of the deceased, and therefore bore his name—was to do the field work which was necessary for providing the victuals. (See also P. PIERRET, *ibid.* p. 247.)

**The Ka of the Egyptians.**—In *Memnon*, VI, 1912, pp. 125–146, G. MASPERO maintains that the recent attempts to show that the *ka* was a genius who accompanied a man in life and in death is not so correct as the older view that it was the double or shade of the man.

**Demotic Horoscopes.**—In *S. Bibl. Arch.* XXXIV, 1912, pp. 227–233 (pl.), H. THOMPSON gives reproductions of two fragmentary demotic horoscopes written on ostraca. It would be more accurate to call them “elements for casting a nativity,” since they are mere statements of the positions of the “heavenly houses” in relation to the zodiac and the planets, and no conclusions are drawn as to the destiny of the “native.” A comparison of them with the three Strassburg examples enables us to determine with certainty the meaning of a number of hitherto rather obscure demotic terms.

**Traces of Babylonian Script in Egypt.**—In *Mitt. Vorderas. Ges.* XVII, 1912, pp. 237–326, W. M. MÜLLER shows that knowledge of the Babylonian cuneiform writing reached the Egyptians at a very early date, and that it was the origin of the so-called syllabic method of writing in Egyptian. The antiquity of this system suggests Babylonian influence in Egypt as early as the fourth or the fifth dynasty.

**Greek Inscriptions from Egypt.**—In *Klio*, XII, 1912, pp. 365–376, W. SCHUBART publishes two Greek inscriptions from Egypt now in Braunschweig. In one a certain Theogenes sets up a slab in honor of his father in the sanctuary of Harbaethus. Both father and son were *πρώτοι φίλοι*, a name given to persons who had rendered some special service to the court. The second inscription dates from late Ptolemaic times, and points to a temple of Osiris in Theadelphia.

## BABYLONIA, ASSYRIA, AND PERSIA

**The Newly Discovered List of Old Babylonian Kings.**—In *Z. Morgenl.* LXVI, 1912, pp. 143–162, F. HROZNÝ discusses the tablet recently published by Scheil (see *A.J.A.* XVI, p. 437) which contains in chronological order a list of the early kings of Babylonia, and gives us the names of two previously unknown dynasties and of not less than twenty-five new kings. (See also A. POEBEL, *Or. Lit.* XV, 1912, cols. 290–294.)

**Early Babylonian History.**—In *Sitzb. Berl. Akad.* 1912, pp. 1062–1108 (No. xlvii), E. MEYER discusses various points of early Babylonian history in the light of recent discoveries. King's list of early kings is confirmed (Semitic kings of Kiš: Enbištar, XX, Sarrugi, *i.e.* Sargon I, Maništus, Urumuš; Sumerian king of Uruk: Lugalzaggisi; Semitic kings of Uruk: 1, Šarganišarri I, *i.e.* Sargon II, 2, Naramsin, 3, 4, perhaps Binganišarri? 5, Šarganišarri II, *i.e.* Sargon III). Sargon II is dated about 2775 B.C. Gudea of Lagaš reigned about 100 years later than Naramsin, son of Sargon II. Lugal-šag-engur of Lagaš and Mesilim, the earliest Sumerian king of Kiš, ruled about 3100 B.C., Urnina of Lagaš about 3000, Eannatum, the king of the “vulture stele,” about 2950, and Lugalzaggisi about 2800–2775. The dynasties of Kiš and Opis, the wars of Eannatum of Lagaš, the positions of Kiš, and Opis, and Nebuchadnezzar's fortification of Babylon are discussed. Opis was on the Tigris near the mouth of the Adem; Kiš was at Tell Oheimir, east of Babylon. These are only some of the conclusions reached.

**Astronomy and the Early Sumerian Calendar.**—In *S. Bibl. Arch.* XXXIV, 1912, pp. 248–256 (pl.), S. H. LANGDON shows that in attempting to interpret the Sumerian calendar in terms of the Gregorian calendar, we

have hitherto been reduced to resort to the meanings of the names and to apply them to stages in the agricultural year. Naturally the rising of a fixed star would be an event much more regular than the seasons for harvesting, storing grain, etc. and eminently suited for regulating the months. One evident example of this sort is known, namely, Nikolski No. 2, "month when the star *barsag* sets," and is here apparently the sixth month, August. This is of immense importance, for it proves that the observation cannot possibly go back to 4000 B.C. and that Lugalanda must be placed later than 3000, thus proving the impossibility of dating Sargon (who ruled after Lugalanda) at 3800.

**Intercalary Months in Ancient Babylonia.**—In *Memnon*, VI, 1912, pp. 65–75, E. WEIDNER shows that in the earliest period of Babylonian history the intercalary months were inserted in accordance with a cycle of 38 or 76 years, but in the period of the first dynasty of Babylon there was a cycle of 21 years.

**The Primitive Zodiac.**—In *Memnon*, VI, 1912, pp. 147–176 (4 pls.), F. RÖCK claims that the zodiac with 8 divisions which is found in Java and in other parts of the world is older than the Babylonian form of the zodiac with twelve signs. Originally eight animals formed the constellations, and the other four constellations Virgo, Libra, Arcitenens, Aquarius are later divisions.

**Some Lunar Eclipses.**—In *S. Bibl. Arch.* XXXIV, 1912, pp. 205–211, 239–248, E. WESSON states that the only observations recorded by the Babylonians, which still retain interest for astronomers, are their lunar eclipses. Ten of these preserved in the *Almagest* form the admitted starting-points in the history of the moon's motions. Until our own times the only records of the Babylonian observations were contained in Greek manuscripts, many centuries later in date; but since the cuneiform tablets have been unearthed and read, it is possible to know these matters at first hand. He then discusses all of the known Babylonian lunar eclipses and attempts to determine their probable dates.

**Pliny and Babylonian Astrologers.**—In *C. R. Acad. Insc.* 1912, pp. 497–505, L. HEUZEY discusses a passage in Pliny (*N. H.* VI, 30, 6) in which in describing Mesopotamia he mentions *Notitae et Orthopphantae et Graeciocantae*. *Notitae* he believes were astrologers who were accustomed to turn to the south in determining the points of the compass (cf. *N. H.* XVIII, 76). The second name he would emend to *Orthrophantae* and explain as astrologers who based their calculations on the place where the sun rose. The third name is corrupt. It may have been *Graphiophantae*, but perhaps conceals some eastern word.

**The Originals of Two Religious Texts of the Ašurbanipal Library.**—In *S. Bibl. Arch.* XXXIV, 1912, pp. 152–157, S. H. LANGDON claims that the originals of the great Ninevite Library are undoubtedly from the period of the Ur, Isin, Larsa, and Babylonian dynasties, before 2000 B.C., and identifies two important texts with late copies, one from Nippur, apparently of the period of Hammurabi, and one from Telloh, much earlier, perhaps going back to the age of Gudea.

**The Scape-goat in Babylonian Religion.**—In *Exp. Times*, XXIV, 1912, pp. 9–13, S. H. LANGDON asserts that no certain traces of the scape-goat condemned to bear the sins of a people can be detected in the many cere-

monies of purification and atonement extant in Babylonian religion. We have to do here invariably with the atonement of individuals; and so far as our sources give us clear evidence, only with a scape-goat which is slain, and whose members, having been placed upon the corresponding members of the sinner, are said to take upon themselves the evil spirit abiding in the man. The curse of the consecrated priest, the mystic acts, and the holy words in the name of the god of Eridu cast out the demons, who escape into the dismembered goat, which is then thrown away in a desolate place. If we may employ the word *scape-goat* in this sense, then this form of atonement is richly represented in Babylonian religion.

**Ishtar's Descent.** — In *Memnon*, VI, 1912, pp. 177-190, H. H. FIGULLA discusses the difficult lines 51-58 on the obverse of the tablet that describes Ishtar's descent to the under world, and holds that they belong between lines 25 and 29 of the obverse. On this interpretation Ereshkigal, the queen of the under world, at first refuses to let Ishtar go, but subsequently, influenced by the flute of Tammuz, grants the request.

**A Cylinder Seal of the Hammurabi Period.** — In *S. Bibl. Arch.* XXXIV, 1912, pp. 158-159 (fig.), S. H. LANGDON describes a seal which belongs to Mrs. Butler Ievers, of Dublin. It is of considerable interest to students of Babylonian glyptic art, both for its beautiful workmanship and for its contribution to the subject. Specialists will at once recognize the characteristics of the designs of the Hammurabi period. The inscription reads "Ibrubani son of Erikamatkum servant of the god Lugalamarda."

**The Code of Hammurabi at Nippur.** — In *C. R. Acad. Insc.* 1912, pp. 159-160, Father SCHEIL reports that S. Langdon has found in Constantinople among the tablets from Nippur one which contains §§145-180 of the code of Hammurabi, omitting §147. It has the statement that it is the "fourth great tablet of the text *Inu Anum siruma*." The tablet is contemporary with Hammurabi.

**Tablets of the Cassite Period.** — Professor CLAY adds to the list of documents dated in the time of the Cassite kings by the publication of 144 tablets from Nippur now in the University of Pennsylvania Museum. A brief introduction and an index of proper names accompany the texts. A full discussion of the names, as well as a translation of selected tablets, is promised. [*Documents from the Temple Archives of Nippur dated in the Reigns of Cassite Rulers*, By ALBERT T. CLAY. Philadelphia, 1912, University Museum. 32 pp.; 72 pls.; fig.]

**Babylonian Tags and Labels.** — In the *Museum Journal* of the University of Pennsylvania III, 1912, pp. 29-31 (fig.), C. E. KEISER points out that Babylonian labels are of two kinds, one to put on temple revenues in kind, and the other to tag live stock. The former were lumps of clay pressed on the knot of the cord tying the object, and usually inscribed with the name of the article, the sender, the receiver, and the date; although sometimes the receipt or delivery of the goods and the date were alone recorded. Almost all have an impression of the scribe's seal. The second kind is triangular or shield-shaped and flat, with a hole in each corner, but no seal impression. These usually have the name of the animal and the man to whom it was entrusted. The tags from Nippur are chiefly animal tags dating from the first dynasty of Babylon, although there are some of other periods.

**Business Documents in the Reign of Darius II.** — Professor CLAY



continues the publication of the tablets excavated by the University of Pennsylvania expedition at Nippur with a volume of 228 business documents of the firm of Murashu Sons dated in the reign of Darius II. This completes the series of tablets of that reign in Philadelphia and in Constantinople; but there still remain to be published about two-thirds as many dated in the reign of Artaxerxes I. The volume contains lists of proper names, and descriptions of the tablets, as well as a transcription. [*Business Documents of Murashu Sons of Nippur dated in the Reign of Darius II.* By ALBERT T. CLAY. Philadelphia, 1912, University Museum. 54 pp.; 123 pls.]

**The Correspondence of Belibni.** — In *Mitt. Vorderas. Ges.* XVII, 1912, pp. 1-104, H. H. FIGULLA publishes in chronological order the letters of Belibni, the general of Ashurbanipal, and the responses of the king in transcription and translation from the cuneiform originals published by Harper, Winckler, S. A. Smith, and C. Johnston. These contain many valuable contributions to our knowledge of the period of the later Assyrian Empire.

**The Weights of the Ancient Orient.** — In *Z. Morgenl. Ges.* LXVI, 1912, pp. 607-696, C. F. LEHMANN-HAUPT defends, against the attack of Weissbach in *Z. Morgenl. Ges.* LXV, pp. 625 ff., his view that there were two systems of weights in use in ancient Babylon and throughout the Orient, namely, the common standard and the heavier royal standard.

**An Early Babylonian Weight.** — In *C. R. Acad. Insc.* 1912, pp. 478-480 (fig.), FATHER SCHEIL publishes a Babylonian weight of the time of Urukagina, about 2800 B.C., recently acquired by him. It is shaped like an olive and weighed 15 shekels. It shows a weight of 477 gr. 20 for the mina. It is the oldest Babylonian weight known.

**Armor in the Time of Naramsin.** — In *C. R. Acad. Insc.* 1912, pp. 296-301, FATHER SCHEIL discusses a tablet from Susa treating of armor in the time of Naramsin, 2800 B.C. Three kinds of helmets are mentioned, of leather, of bronze, and of silver. The last was probably of bronze silvered. A single ox skin was allowed for each leather helmet which when finished weighed about 900 grammes. The bronze helmet weighed about 1 kil. 042. The *DAnagar* was an axe attached to a handle and might be ornamented with silver; while the *qaštu* was the bow, sometimes inlaid with gold or silver. The tablet gives other details as to the amounts of material required for quivers, lances, and garments.

**The Manichaean Script and the Nippur Bowls.** — In the *Museum Journal* of the University of Pennsylvania, III, 1912, pp. 25-29, J. A. MONTGOMERY calls attention to the written characters on the incantation bowls from Nippur in the University Museum. These bowls are not later than the seventh century A.D., and have inscriptions in three Aramaic dialects each in its own script. The Manichaean texts recently found in Chinese Turkestan have a form of writing which is almost the same. The writer concludes that this script was in use in Babylonia in the time of Mani (third century A.D.), that it was employed by him, and ultimately became a sectarian script.

**An Aramaic Version of the Inscription of Darius I at Behistun.** — In *R. Séém.* XX, 1912, pp. 164-177, 252-263, J. HALÉVY publishes the newly discovered fragments of a papyrus from Elephantine which contained an Aramaic version of the edict of Darius I carved upon the rock at Behistun. (See also E. MEYER, *R. Séém.* XX, pp. 178-184.) In *Proceedings of the*

*American Philological Association*, XLII, 1912, pp. 50-54, H. C. TOLMAN shows that this is a translation from a Babylonian version, not from the original Persian.

## SYRIA AND PALESTINE

**The Names of Jerusalem.** — In *Memnon*, VI, 1912, pp. 88-124, H. VINCENT discusses the various names that have been applied to Jerusalem. The most probable etymology of Jerusalem is from *Yarah* and *Shalem*, so that it means "foundation of Shalem."

**The Conquest of Canaan by the Hebrews and the Israelites.** — In *Z. Morgenl. Ges.* LXVI, 1912, pp. 365-388, H. WEINHEIMER maintains that the Hebrews are distinguished from the Israelites both in the Old Testament and in the Egyptian inscriptions, and that the invasion of Canaan by the Hebrews is to be identified with the conquest by the Habiru in the Amarna letters, while the settlement of the Israelites did not occur until two centuries later.

**Cenotaphs of the Hebrew Patriarchs at the Cave of Machpelah.** — The Mohammedans consider Hebron one of their most sacred cities, and the cenotaphs within the Mosque there as of the utmost sanctity, and have prohibited all access to them by Jews and Christians. Extremely few, therefore, have entered the Mosque, and it need hardly be said, that not one of them took photographs of the monuments, nor even dared to ask permission to do so. But even this has now been accomplished, and by the indefatigable exertions of the editor of the *Northern British-Israel Review*, a set of six photographs of the Patriarchal Monuments was secured for that journal (January, 1911). These are published and described in *Pal. Ex. Fund*, July, 1912, pp. 145-150 (6 pls.) by A. B. GRIMALDI.

**The Khazneh at Petra.** — In the *Annual of Pal. Ex. Fund* for 1911, pp. 95-107 (3 pls.; fig.), G. DALMAN describes the Khazneh or "Treasury," at Petra in the light of the exact measurements recently obtained by D. Mackenzie. A ladder in four sections was carried to Petra, and, by means of this, access was gained to the top of the monument and exact measurements of all its architectural details were obtained.

**Weights of Ancient Palestine.** — In *Pal. Ex. Fund*, July, 1912, pp. 136-144, 178-195 (6 figs.), E. J. PILCHER holds that there were five standards of weight in use at various times in Palestine: the Phoenician, the Assyrian, the Persian, the Egyptian, the Philippic silver standard. He attempts from existing weights to determine the average value of each of the units in these systems.

**Heracles and Astronoe in an Inscription from Tyre.** — In *R. Hist. Rel.* LXIII, 1911, pp. 331-339, R. DUSSAUD publishes a Greek inscription from Tyre now in the Louvre in which Heracles and Astronoe are mentioned. This is the first time that the name of Heracles has been found in a Tyrian text. Astronoe, known elsewhere only in Damascus (Phot. *Bibl.* 242, p. 352, ed. Bekker), is to be identified with Astarte.

**Coins of the Seleucid Kings of Syria.** — EDGAR ROGERS describes and pictures in *Num. Chron.* 1912, pp. 237-264 (3 pls.), some thirty-eight coins of the Seleucid kings of Syria from his own collection, embracing some new varieties and corrected assignments.

## ASIA MINOR

**The Solution of the Hittite Problem.**—In *S. Bibl. Arch.* XXXIV, 1912, pp. 217–228, A. H. SAYCE claims that the Hittites of Kas, to whom the main part of the hieroglyphic texts belong, are not to be identified with the Hittites who founded the empire north of Halys. Their seat was in Cappadocia, south of the Halys, and they must, therefore, be the Kusâ of the Assyrians who occupied the same region. Their empire, which is shown by the hieroglyphic texts to have extended from Carchemish in the east to Lydia in the west, and from Gurun in the north, southward to the Mediterranean, appears to have followed that of Boghazkeui, after the latter was destroyed, probably by the “Northern” barbarians of Rameses III. Upon its ruins will have risen the Kasian power, which will be the empire of Cilicia described by Solinus. Artemon, the conqueror of Hamath, will have lived about 1180 B.C., and either he or his immediate successor will have been the Cushan Rish’athaim of the Old Testament. This gives us a date for the earlier Hittite inscriptions. Another date is given by the Aleppo inscription, if, as seems probable, the Katu, or rather Katê, to whom it belongs is the same as the Katê, king of Quê, of the Assyrian records.

**The Zeus Stratos of Labranda.**—In *Mon. Piot*, XVIII, 1910, pp. 145–175 (10 figs.), P. FOUCART publishes a marble relief 0.28 m. high and 0.43 m. wide found at Tegea in 1868. The lower part is broken off. In the middle stands a bearded Zeus holding a double axe over his right shoulder and in his left hand a spear which rests on the ground. His body is draped from above the waist, and he wears a necklace, but on his chest appear six female breasts arranged in a triangle. At the right and left are a male and a female worshipper, Idrieus and Ada, the brother and sister, as well as successors, of Mausolus. All three figures have their names written above them. The relief is dated between 351 and 344 B.C. The god is the Zeus Stratos of Labranda who appears with female breasts on other monuments. He was probably a god of Hittite origin and his cult extended to Crete. The writer discusses other deities with bisexual attributes, especially the bearded Aphrodite. The relief was probably dedicated at Tegea by one of the workmen who went to Caria with Scopas to work on the Mausoleum.

**A Phallobates.**—A small bronze figure in the Stuttgart museum, representing a crouching, hump-backed man, with shaven head and holding a piece of rope in his hands, which was called a Nubian slave by L. Mayer (*Arch. Anz.* 1890, col. 97), is identified by R. HARTMANN (*Arch. Anz.* 1912, cols. 13–16; fig.), with the phallobates of Hierapolis, described by Lucian (*de Dea Syria*, 28, 29) as a man who climbed upon one of the phallic pillars before the temple of Atargatis and offered prayers on behalf of votaries who brought him gifts. The method of ascending by means of a rope slung around the pillar is similar to that still used in this region for climbing the date palm. His view is opposed by H. Dragendorff.

**A New King of Galatia.**—In *C. R. Acad. Insc.* 1912, pp. 493–495, SEYMOUR DE RICCI points out that a coin acquired by the Berlin museum in 1906 proves that the poorer copy in the British Museum was wrongly assigned to Cius (see *Pontus*, p. 132, No. 27). The inscription on it reads Βίροπιξ (or Βίροκιξ) ἀρχυ[ρ]οταμίας ἔτους ιε. He argues that the name is that of an unknown king of Galatia.

**The Scamander Valley.**—In *B.S.A.* XVII, session of 1910–1911,

pp. 266-283 (pl.; 4 figs.), WALTER LEAF begins a discussion of the topography and monuments of the valley of the Scamander. The plain of Troy is not discussed. The Samonian Plain was just north of the broken country that lay in a direct line between Neandria and Alexandria Troas. Birythus lay certainly near Bairamich, in the middle basin of the Scamander. Scepsis was on the high hill of the Kurshunlu Tepe; Palaeoscepsis was probably 160 (not 60;  $\rho\epsilon\acute{\iota}$ , not  $\xi$  in Strabo, XIII, i, 52) stadia from Scepsis, beyond Cotylus, in the valley of the Aesepus. It must have been abandoned early.

**Dascylium.**—The difficulty of identifying the *Δασκολίτις λίμνη* of the ancients with Lake Manyas, nearly south of Cyzicus, and the Dascylium from which it was named with the village of Daskeli on the coast eastward of the mouth of the Rhyndacus, has been attacked afresh by J. A. R. MUNRO, with arguments from Strabo and with the new evidence of the *Hellenica Oxyrhyncha*. The former identification is right, the latter wrong; for there were five Dascyliums, of which the modern Daskeli represents the Bithynian, while the one concerned with the history of Agesilaus's campaign in this region in 395 B.C., the stronghold where Pharnabazus kept his treasure, is to be sought at some naturally defended point near the east side of the lake, probably at Top Hissar, where two streams meet. Interesting remains of sculpture, with Persian costumes and in a style suggestive of Lycian art, have been found in the neighborhood. (*J.H.S.* XXXI, 1912, pp. 57-67; 2 figs.)

**The Homonoia Coins of Hierapolis in Phrygia.**—In *J. Int. Arch. Num.* XIV, 1912, pp. 65-112 (2 pls.), L. WEBER publishes a study of the so-called "Homonoia" coins of Hierapolis in Phrygia. After describing the different specimens he discusses their date, the place where they were struck, and their types, as well as the significance of the union, and gives a list of the different coins.

**Electrum Coinage of Cyzicus.**—The seventh issue of *Nomisma* (1912, 38 pp.; 6 pls.; 2 figs.) is devoted entirely to a full systematic discussion by H. VON FRITZE of the electrum coinage of Cyzicus, very richly illustrated.

## GREECE

### ARCHITECTURE

**The Hypaethral Temple.**—In *R. Arch.* XX, 1912, pp. 143-158, R. DE LAUNAY concludes his discussion of the hypaethral temple (*ibid.* XIX, 1912, pp. 365 ff.; *A.J.A.* XVI, 1912, p. 572). The following temples were not hypaethral: Temple of Zeus at Olympia, Parthenon, temple at Aegina, great hexastyle at Paestum, temple at Bassae, Heraeum at Olympia, temple of Heracles at Acragas, Didymaeum, Artemisium at Ephesus, temple at Delphi, temple at Eleusis. The following were hypaethral: Temple G at Selinus, great temple at Acragas, Olympieum at Athens, temples at Comana Pontica and Zela. The Heraeum at Samos is uncertain.

**Greek Round Buildings.**—The Tholos at Epidaurus and other circular buildings in Greece were discussed, and H. Thiersch's theory of their use as music halls was combated by E. R. Fiechter, with the approval of others, at the June (1910) meeting of the Berlin Archaeological Society. The archaic round building at Delphi, the remains of which were found in the substructure of the Sicyonian treasury, is the earliest of such structures known to us on Greek soil. (*Arch. Anz.* 1912, cols. 17-20.)

**The Abaton at Epidaurus.** — At the May (1912) meeting of the Berlin Archaeological Society, A. FRICKENHAUS spoke on the Abaton at Epidaurus, opposing the identification with the Tholos, made by the American architect Elderkin (*A.J.A.* 1911, p. 161), and with the large hall north of the Tholos, by Cavvadias (*Πρακτικά*, 1905, p. 85). He finds it rather in the building with a court and long corridors, southeast of the temple of Asclepius, on the site of the early altar of sacrifice, which was published by Cavvadias in *Πρακτικά*, 1905, p. 51. He traces its Greek form, of the fourth century, and the Roman alterations. The paper was discussed by others. (*Arch. Anz.* 1912, cols. 140–142.)

**The Development of the Metope.** — In *Jb. Kl. Alt.* XXIX, 1912, pp. 612–644 (4 pls.) ; pp. 671–692 (pl.), B. LAUM discusses the origin and development of the metope. The principle goes back to neolithic art and may be seen in certain vases with incised decoration from the second city at Troy. He finds it also in geometric vases and in designs on plates of bronze (cf. *Olympia*, IV, Taf. XXXIX, No. 699 a). Metopes on temples in the sixth century B.C. might have mythological scenes, or merely decorative figures. At first the metopes had no necessary connection, but on the Treasury of the Athenians at Delphi the north and east sides were decorated with the labors of Heracles, and the south and west with the exploits of Theseus. From this time on different scenes from the same story were depicted on a series of metopes. The highest development was reached in the metopes of the Parthenon, the grouping of which is discussed, as are the metopes of the temple of Zeus at Olympia, and of the so-called Theseum.

## SCULPTURE



FIGURE 1. — GORGON FROM CORFU.

**The Archaic Sculptures of Corfu.** — In *Πρακτικά* for 1911, pp. 164–204 (20 figs.), PH. VERSAKES describes the discovery of the archaic pediment sculptures near the monastery of the Holy Theodori on the island of Corfu in 1911 (*A.J.A.* XV, p. 415). The foundations of the temple alone remain; the other parts were apparently used in building a retaining wall of the monastery. The sculptures which belonged to the west pediment probably fell from their positions at an early date and thus escaped discovery. Illustrations of all the figures are given (see Figs. 1 and 2). The writer points out that there are traces of red and yellow paint on Medusa's dress.

**The Sculptures of Aegina and Phigaleia.** — In *R. Ét. Gr.* XXV, 1912, pp. 158–208, É. MICHON dis-

cusses the acquisition of the Aegina pediment groups by Prince Louis of Bavaria and publishes a number of documents showing the attempts of Fauvel to purchase them for France.

*Ibid.* pp. 401-426, he publishes similar documents in reference to the frieze of the temple at Phigaleia.

**Myron's Athena and Marsyas.**

— Various suggestions for the reconstruction of the Athena and Marsyas of Myron, called forth by the discovery of a puntello on the right side of the Athena, were published in 1912, by J. SIEVEKING (*Arch. Anz.* 1912, cols. 1-10; fig.); G. MATTHIAS (*ibid.* cols. 10-12); E. PETERSEN (*ibid.* cols. 111-114); and comments by H. DRAGENDORFF (*ibid.* col. 144); and H. BULLE (*Jb. Arch. I.* XXVII, 1912, pp. 175-199; 23 figs.). The first and last of these are full of reconstructions. Sieveking, disregarding Pausanias's *παύοισα*, would have the goddess holding in her lowered hands the two flutes, just taken from her mouth and about to be cast upon the ground. Bulle keeps to the old idea of a lance in the right hand with the pipes lying on the ground, and shows by an elaborate study of the fragments of this arm that some of the dowel-holes, etc. belong to an original

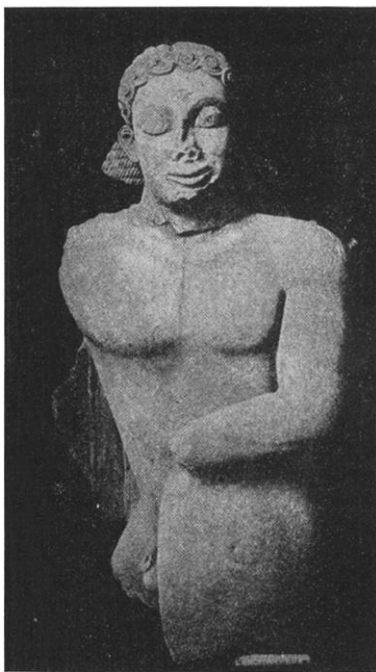


FIGURE 2. — ARCHAIC FIGURE FROM CORFU.

piecing of the marble, others, including the puntello, to ancient repairing of fractures. He finds that the composition, as restored from a technical study of the parts with the help of the coin copies and the Finlay crater, falls into an exact geometrical scheme such as a great artist would have used; also that this group, with its keen psychological insight into the natures of the two opponents, reveals a much higher aspect of Myron's genius than does the Discobolus.

**A Phidian Athena.** — In *Jb. Arch. I.* XXVII, 1912, pp. 88-128 (2 pls.; 33 figs.), A. PREYSS gives a detailed study of the two closely related types of Athena represented by the Hope Minerva at Deepdene, England, and the Pallas Albani of Winckelmann, which has remained since the Napoleonic era in the Naples museum under the name of "Farnese." Both these statues are Roman copies, the former perhaps of the Flavian, the latter of the Augustan period, and both are from bronze originals; but the Hope statue, which is the finer both as a copy and in the original, is to be assigned to Phidias himself, the other to a free imitation, with elements derived from some other source, by a pupil or some other close contemporary. The goddess is shown in the traditional festival costume of long

Ionic chiton with sleeves and large double mantle fastened on the right shoulder, a scheme which the sculptor doubtless inherited from an earlier conception. In date, the Phidian work is to be placed after the two peplus statues, Lemnia and Parthenos, and the frieze, but before the Medici torso and the pediment figures, which belong to the master's last style.

**Parthenon Studies.**—In *J. Int. Arch. Num.* XIV, 1912, pp. 193–339 (9 pls.; 42 figs.), I. N. SVORONOS publishes an elaborate study of the Parthenon pediment groups based largely on coins. He would reconstruct the west pediment with the following figures, beginning at the left: Eridanus, Cycloborus, Cecrops, Pandrosus, Aglauros, Erysichthon, Herse, Nike Apteros, Apollo Propylaeus, the Eagle of Zeus, the Omphalos of Ge Karpophoros, Athena, Olive-tree with Owl and Serpent, Poseidon, Spring of Poseidon, Artemis Brauronia, Amphitrite, Ge Kourotropbos and Erechthonius, Aphrodite Pandemos and Eros, Peitho, Demeter Chloe, Ilissus, and Callirrhoe; and the east pediment thus: Helios, Aetes, Circe, Medea, Iris, Core, Dionysus, Hephaestus, Zeus, Nike, Athena, Ares, Poseidon, Hera, Hermes, the Fates, and Night. He also discusses the pediment groups which he believes were made by Alcamenes for the Parthenon in competition with Phidias. He proposes a new interpretation for the figures on the east frieze of the temple of Nike Apteros. The central group represents Zeus seated behind a table deciding between Athena and Poseidon who are in front of him, while the other figures are identified as the more important gods and local divinities. A large room is to be set aside in the Zappeion as a Parthenon museum. Casts of all the sculptures, books, drawings, etc. are to be gathered together to facilitate the study of Parthenon problems.

**Three Attic Statues of the Fifth Century.**—In *Ath. Mitt.* XXXVII, 1912, pp. 151–179 (6 pls.; 4 figs.), M. BIEBER publishes: (1) A fragmentary torso of a youth from the Acropolis, supporting the hypothesis of Wolters that it is part of the statue to which the well-known blond head of an ephebus belongs. The weight was borne by the right leg as in the figures of Oenomaus, Pelops, and Hippodameia from the east pediment at Olympia. The attitude of the head also resembles that of the Pelops. It is an Attic not an Argive work, showing Ionian influence, and executed shortly before 480 B.C. (2) A life-size marble statue of a seated goddess found near the Acharnian gate and now in the National Museum at Athens. It is a Roman work reproducing faithfully an original of the school of Phidias. Apparently it served as a cultus statue in a small sanctuary of Demeter. (3) A fragmentary seated statue of Hermes from the Acropolis,—an Attic work of the third quarter of the fifth century. The figure decorated a fountain, as is shown by a hole drilled through the rock which serves as a seat.

**Micon and Paenonius.**—The clinging and transparent "wet" draperies in Greek art, as seen in the Nike of Paenonius, the Nereid frieze of the Xanthus monument, the Venus Genetrix at Athens, and other sculptures and vase paintings, had its origin in the art of wall painting, and belongs to the Thracian school of Northern Greece, of the middle of the fifth century B.C., with Micon, the painter and sculptor, at its head. Reliefs were naturally the intermediary between the paintings and the sculpture in the round. The tendency lasted into the fourth century and was revived in Hellenistic times. (B. Schroeder, at the May (1912) meeting of the Berlin Archaeological Society, *Arch. Anz.* 1912, cols. 142–143.)

**A Statuette of Zeus.**—In *J.R.S.* I, 1911, pp. 64–67 (pl.), S. REINACH publishes a bronze statuette of Zeus, 15 cm. high, found in 1827 and now in the museum at St. Germain. It represents the god standing nude, with himation over his left arm and a thunderbolt in his right hand, and seems to go back to a fifth-century Greek original.

**The Gate of Zeus at Thasos.**—In *R. Arch.* XX, 1912, pp. 43–76 (9 figs.), CHARLES PICARD describes the gate at Thasos, which was decorated with the relief published by Mendel (*B.C.H.* XXIV, 1900, pp. 561 ff.; pls. XIV, XV; cf. Baker-Penoyre, *J.H.S.* XXIX, 1909, pp. 202 ff.; pl. XIV). Excavations in 1911 showed that the gateway was a nearly square building with two small square guard rooms abutting upon it. The method of construction indicates the end of the fifth century B.C. as its date. The wall was rebuilt in 412–411 B.C. (Thuc. VIII, 64). The relief is attributed to the same date and is explained as Zeus (seated) and Iris (standing). The style is Attic, but with some archaic (perhaps better archaistic) qualities. Several *graffiti* scratched on the walls of the building are published.

**The Artemis Colonna.**—Two replicas of the Artemis Colonna at Berlin, one in the Palazzo Corsini in Florence and the other found at Miletus, show that the head of this statue, which has been supposed to be from a later original than the figure, does in reality belong with it. The original statue was a fine, fifth-century, Ionian work, of a character best known in the Nike of Paonius, and is not related, except by the chance resemblance of the long robe, to the fourth-century, Praxitelian Dresden Artemis. (B. Schroeder, at the November (1910) meeting of the Berlin Archaeological Society, *Arch. Anz.* 1912, cols. 22–23.)

**The Demeter, Core, and Iacchus of Praxiteles at Athens.**—In *Ἀρχ. Ἐφ.* 1911, pp. 39–52 (2 pls.; 8 figs.), I. N. SVORONOS identifies the well-known head from Eleusis, generally known as the Eubouleus of Praxiteles, as a copy of the famous Iacchus in the group of Demeter, Core, and Iacchus which Praxiteles made for the temple of Demeter, called the Iaccheum, which stood near the Dipylon (cf. Paus. I, 2, 4). This identification is proved by the combined evidence of a sarcophagus from Torre Nova near Rome (cf. *Not. Scav.* 1905, pp. 408 ff. and *Rh. Mus.* 1910, pp. 89 ff.) and other similar reliefs, and of altars in the National Museum at Athens commemorating celebrations of the *Taurobolion*, all of which contain figures of these Eleusinian deities that can be traced to the group in the Iaccheum. All this evidence is clinched by a series of late Athenian coins which represent the individual members of this group. The head in question may well have been made for the sanctuary at Eleusis by Praxiteles himself, or by one of his pupils.

**The Jupiter Orador at Madrid.**—In *Jb. Arch. I.* XXVII, 1912, pp. 199–207 (2 figs.), G. DEHN criticises Klein's attempt to combine the Jupiter Orador with the child's figure in the Museo delle Terme as a Hermes and infant Bacchus. The baby of the Terme is a real child's figure, such as was not made before Hellenistic times, while the statue belongs to an original earlier than Praxiteles. Moreover, the composition needs nothing more to balance the figure of the god than the draped herm which it already has. Incidentally, the head of the Ares Ludovisi, the Nelson head, and other similar types are compared and illustrated.

**The Xenocrateia Relief.**—The votive relief of Xenocrateia and the



inscription upon its pedestal, published by Staes, 'Αρχ. Έφ. 1909, pp. 247 ff. (*A.J.A.* XIV, pp. 500 ff.), have been discussed and variously interpreted by G. A. PAPAVALILEIΟΥ, 'Αρχ. Έφ. 1911, pp. 79-81 (fig.), who publishes a photograph of the inscription; A. SKIAS, *ibid.* pp. 209-211; and S. N. DRAGOUMES, *ibid.* pp. 214-222. In *J. Int. Arch. Num.* XIV, 1912, pp. 161-176 (fig.), I. N. SVORONOS examines the interpretations proposed by these scholars and by himself, and justifies his own interpretation. *Ibid.* pp. 191-192, O. WEINREICH points out that the word διδασκαλίας in the inscription is the oldest example of the simple genitive in place of the genitive with ἐνεκα.

**The Thracian Horseman.** — In *R. Ét. Anc.* XVI, 1912, pp. 239-261 (7 figs.), S. SEURE continues his discussion of the "Thracian Horseman" (see *ibid.* pp. 137 ff.; *A.J.A.* XVI, p. 575), publishing several reliefs upon which the god is represented, in one case with three heads. He examines his costume and attributes and shows that he was identified or assimilated with various gods, Greek, Roman, and Asiatic. The Thracians did not have one type for this divinity, but represented him in a variety of forms. He was a national god, but not the only one of the Thracians. *Ibid.* pp. 382-390 (fig.), he shows that the "Ηρως προπύλαιος on a slab in the Louvre is a variety of the Thracian Horseman; that his statue was regarded as a protection against disease and was often placed over the gates of cities.

**The Statues of Damophon at Lycosura.** — In *J. Int. Arch. Num.* XIV, 1912, pp. 45-47 (pl.), V. STAES publishes a bronze coin of Megalopolis found in the excavations at Lycosura upon the reverse of which appears the group of statues carved for the temple by Damophon (see also note by V. LEONARDOS, 'Αρχ. Έφ. 1911, p. 193; *A.J.A.* XVI, p. 573). The coin shows that the restoration proposed by Dickins (see *A.J.A.* XIII, pp. 205 f.) needs correction in some details. The coin also proves that the people of Megalopolis had control of the temple. *Ibid.* p. 48 (3 figs.), I. N. SVORONOS argues that Damophon was influenced by the group consisting of Zeus, Megalopolis, and Artemis made by the Athenians, Cephisodotus and Xenophon, for Megalopolis (Paus. VIII, 30, 10). These figures are reproduced individually on three coins of imperial date of which he gives illustrations. This was a common practice because the small field on the coin did not permit the representation of a large group. In *B.S.A.* XVII, session of 1910-1911, pp. 80-87 (6 figs.), GUY DICKINS points out that the coin appears to show that Anytus's right hand rests on a shield, not on his hips; but the position of the dog can hardly be settled on the evidence of the coin. The fragments of the sculptures show that the coin is at fault in giving Demeter's left arm a horizontal position, though it is probably right in giving Demeter a short torch. In other respects the writer's restoration is substantially correct.

**Greek and Roman Reliefs.** — The third volume of S. Reinach's *Répertoire de Reliefs grecs et romains* contains the reliefs in Italy, Luxemburg, Portugal, Russia, Sweden, and Switzerland. A few additional reliefs in Germany, Alsace, Asia Minor, the United States, France, Greece, and the British Isles form a supplement of seven pages. A general index for the three volumes is added. It will be remembered that Vol. I contained "Les Ensembles" and Vol. II, "Afrique — Isles Britanniques." With Vol. III this collection of sketches of the known Greek and Roman reliefs is completed. [S. REINACH, *Répertoire des Reliefs grecs et romains*, tome troisième.

Italie — Suisse. Paris, 1912, Ernest Leroux. 566 pp.; about 2000 figs. 8vo. 10 fr.]

**The Hecate Relief from Delos.** — In *Mon. Piot*, XVIII, 1910, pp. 19–35 (pl.; 2 figs.), F. COURBY discusses the bronze relief from Delos representing Hecate and two satyrs about to perform a sacrifice (*A.J.A.* XIV, p. 107). It dates from the third century and probably served to decorate the *κρήνη Μυόη*. In the Brunn-Bruckmann *Denkmäler* text to pl. 621, J. SIEVEKING interprets it as a Bacchic sacrifice.

**Pergamene Art.** — The resemblance of the art of Pergamon to the Baroque, in origin, in character, and in relation to an earlier classic art was pointed out by A. Salis at the December (1911) meeting of the Berlin Archaeological Society. Numerous scenes, groups, and single figures from the art of the fifth and fourth centuries were deliberately copied in the friezes of the Great Altar. The art of Rhodes is now seen to have been the intermediary between Attic and Pergamene art, and the architect of the Altar was himself, apparently, a Rhodian, Menecrates. (*Arch. Anz.* 1912, cols. 65–67.)

**The Gauls in Alexandrian Art.** — In *Mon. Piot*, XVIII, 1910, pp. 37–115 (3 pls.; 35 figs.), A.-J. REINACH discusses the Gauls in Alexandrian art.

**The Chigi Relief of the Muses.** — A panel from the front of a small sarcophagus, in the Villa Cetinale near Siena, is newly published and discussed by H. DUETSCHKE in *Jb. Arch. I.* XXVII, 1912, pp. 129–145 (10 figs.). The relief contains thirteen figures, in three groups, in each of which one person is seated, and several of them have musical instruments. It is here interpreted as the welcoming to the after-world, by Orpheus and the Muses, of a young girl, the central seated figure, who has been brought by Hermes, while her aged parents, seated at either end, are consoled by others. The Greek conception of the after-life, in its various stages, its connection with the chthonic mysteries, and the function of a grave monument, are discussed and illustrated by other works of sculpture and painting. This rare work, in which figure types of the fifth and fourth centuries appear but in a less simple arrangement than would be found in the time of Praxiteles, is assigned to the Hellenistic period, — a link between Greek and Roman sepulchral art.

**The Chigi Athena at Dresden.** — A study of the Chigi Athena at Dresden, by D. J. FINN, is devoted chiefly to the vertical band of metope-like reliefs of the Gigantomachy which runs down the front of the garment. Such a scheme of decoration was not unknown in early times, as the Argive-Corinthian bronze stripes attest, but it was abandoned by the finer aesthetic sense of the classic period for the continuous horizontal band of ornament, whether conventional patterns or scenes of life, and was only revived in a time of degenerate taste which preferred the story-telling character of such a legend cycle. This second use can be traced from about 150 B.C. to 200 A.D. or later; and this statue, in its main features copied from some genuine archaic figure, may be placed rather near the beginning of that period. On the whole, archaistic figures of this class may be regarded as genuine attempts to reproduce the archaic. The vertical band of embroidery without a corresponding border around the garment belongs properly to the Doric peplos, not to the Panathenaic peplos which is here imitated. (*J.H.S.* XXXII, 1912, pp. 43–56; pl.; fig.)

**A Marble Relief in the Louvre.** — In *Mon. Piot*, XVIII, 1910, pp. 177-182 (pl.), E. MICHON publishes a marble relief, 0.77 m. high and 1.02 m. long recently acquired by the Louvre. It came from Rome and represents three women dancing. It is neo-Attic in style.

### VASES AND PAINTING

**Some Sources of Cretan-Mycenaean Ceramic Art.** — A brief analysis of Cretan-Mycenaean decorative systems as they existed during the second flowering of that culture (M.M. III, L.M. I-III) was given by G. Rodenwaldt at the June (1912) meeting of the Berlin Archaeological Society. Recent discoveries have added wall decoration and textile patterns, as seen in the costumes of figures on the walls, to the once exclusively ceramic material for this study. The walls were constructively divided into a solid base and friezes above, divided horizontally by exposed timbers; and their decoration accordingly consisted of naturalistic pictures from the plant and animal world in the free spaces, accompanied by strictly conventionalized borders of spirals, leaves, etc. where they joined the beams. This whole system, with the horizontal friezes and the two distinct kinds of ornament, passed over into ceramic art, and there the pictorial element gradually became conventionalized also. Meanwhile textile patterns, from the nature of their production, were all-over designs, — scales, lozenges, zigzags, network, etc. and at the close of the period, these patterns also made their way into vase painting. A final effort at enlivening the latter art was the adoption of the figure-frieze bodily out of the wall painter's province. (*Arch. Anz.* 1912, cols. 144-146.)

**Notes on Proto-Corinthian Fabrics.** — In *J.H.S.* XXXII, 1912, pp. 326-353 (25 figs.), H. L. LORIMER gives an analysis of the distribution and the successive forms and decorative elements that appear and disappear in the vases called proto-Corinthian, with dates often determined by the history of the Sicilian and Italian sites on which they are found. The forms found in the famous tombs at Praeneste, Caere, and Vetulonia may be dated about 680 B.C. The home of the fabric was perhaps Sicyon, almost certainly some place with easy access to the gulf of Corinth. The ware as a whole represents an independent attitude toward foreign influence, experimenting with new ideas but never falling into a slavish use of conventions as did Corinthian.

**An Early Attic Vase in New York.** — In *J.H.S.* XXXII, 1912, pp. 370-384 (3 pls.; 3 figs.), Miss G. M. A. RICHTER discusses the early Attic vase recently acquired by the Metropolitan Museum, New York (*A.J.A.* XVI, pp. 454 f.), and appends a list of early Attic vases.

**Panathenaic Amphorae.** — A criticism of the views expressed by G. v. Brauchitsch in his *Die Panathenäischen Preisamphoren* (1910), with some new evidence, especially an amphora at Bologna on which boys are clearly shown as competing and receiving prizes, is presented by E. N. GARDINER in *J.H.S.* XXXII, 1912, pp. 179-193 (pl.). He shows that although the festival, at least on its athletic side, for various reasons doubtless suffered an eclipse during a large part of the fifth century, there is no ground for the sharp distinction and long gap between an earlier sixth-century and a later fourth-century group of these vases. Further, that the

number of jars given out was much larger than Brauchitsch supposes, although confined to the fourth-year festival; that the boys' contests were included; and that the archons' names on the jars represent the years in which the oil was collected, not the years of the festivals.

**The Master of the Troilus Hydria.** — J. D. BEAZLEY, in publishing plates of the red-figured hydria with a picture of Troilus and Polyxena, acquired by the British Museum from the Forman collection, assigns it with eight other vases to an unnamed master of respectable but not remarkable merit, whose best performance is a crater at Copenhagen. He has certain resemblances to Cleophrades, but not such as would indicate an influence from the latter. The nine vases are catalogued, their common traits noted, and the decorative patterns copied. (*J.H.S.* XXXII, 1912, pp. 171-173; 2 pls.)

**The Master of the Boston Pan-Crater.** — A red-figured bell-crater, now in the Boston Museum of Fine Arts, named from the goat-headed Pan pursuing a shepherd which forms one of its pictures, is claimed by J. D. BEAZLEY as one of a series of more than forty vases of various shapes, by the same master, otherwise unknown. He catalogues the vases and notes their characteristic traits, chiefly anatomical but including a stylizing of the markings on rocks which is unique. Inscriptions are limited to *καλός*, twice, and one set of five meaningless letters. The compositions as a whole are marked by "grace, humour, vivacity, originality, and dramatic force," with "nothing noble or majestic." (*J.H.S.* XXXII, 1912, pp. 356-369; 4 pls.; 8 figs.)

**The Telephus Vase in the Hermitage.** — An astonishing piece of work of falsification has been discovered by E. Petersen and O. Waldhauer in the calix-crater at St. Petersburg, which is published by Michaelis in *Mon. dell' Ist.* VI, pl. XXXIV. Only the upper rim and a small part of the two pictures in the upper left-hand corner of each are genuine. The rest of the vase is made up of pieces of an antique, undecorated, black crater and other bits, put together with plaster, and on these all the rest of the existing pictures has been painted and incised, not without some tampering with the ancient paintings. (*O. WALDHAUER, Arch. Anz.* 1912, cols. 104-110; 3 figs.)

**Leda and the Swan.** — In *R. Arch.* XX, 1912, pp. 106-123 (2 figs.), LOUIS SÉCHAN publishes a plastic vase in the Louvre. It is Attic, made not far from 300 B.C. Leda has her right knee bent and resting on a small raised base; her left leg is straight and the foot touches the lower base of the vase. With her right arm she holds the swan at her side. Her drapery, held up and back by her left hand, leaves her body and legs almost entirely bare. A small Eros stands in the background. The composition exhibits in marked degree qualities of rhythm, equilibrium, and variety of pose. The flowing drapery is excellent. The development of plastic vases from the busts of the sixth century to groups is traced. Three groups of Leda vases are distinguished: (1) Leda raises her robe to protect the swan and looks toward the pursuing eagle; (2) the preoccupation with the eagle is less marked; (3) the swan becomes the chief figure in an erotic scene. The Leda of the capitol is the chief monument of the first group, and is probably a copy of a work by Timotheus. To this the vase in the Louvre is related. The influence of Praxiteles is evident. A list of fifty-seven

plastic vases is added (pp. 123-126). They fall into four groups: (1) the cycle of Aphrodite; (2) the cycle of Eros and winged divinities; (3) the cycle of Dionysus; (4) various representations.

**Vases in Göttingen** — Συμπόσιακά. — The more important vases in the museum of the University of Göttingen are described with numerous illustrations by PAUL JACOBSTHAL, who adds to this partial catalogue a treatise on the representation of symposia by the Greek vase painters. The early painters represented merely parts of symposia — individuals or groups. Not until the fourth century was a symposium represented as a whole from a definite point of view with real perspective. The development from the early, schematic "memory pictures" is traced in some detail. One of the most interesting vases published is a small cylix in the British Museum on which are three scenes of symposia. Two of the persons are singing, and the words of one (scratched as coming from his mouth) appear to be from a *παροίνιον* of Praxilla (Frg. 5, Bergk). [PAUL JACOBSTHAL, *Göttingen Vasen, nebst einer Abhandlung Συμπόσιακά*. Abh. d. Kgl. Gesell. d. Wiss. zu Göttingen, phil. hist. Kl., N. F. Bd. XIV, No. 1. Berlin, 1912, Weidmann. 76 pp.; 22 pls.; 38 figs. 4to. 18 mk.]

**"Cyrenaic" Vases of Tarentum.** — In *R. Arch.* XX, 1912, pp. 88-105 (2 figs.), CHARLES DUGAS adds to the list of 103 "Cyrenaic" vases given by Droop (*J.H.S.* 1910, pp. 33 ff.) six numbers from various places and five from Tarentum. On one fragment the nymph Cyrene struggling with a lion is represented. The question of the place of manufacture of such vases is discussed, and the conclusion is reached that they were made at Cyrene and also at Sparta. They entered Italy by way of Tarentum.

**Greek Ceramics.** — In *R. Arch.* XX, 1912, p. 297, S. R. calls attention to an article by Picard in the *Gaz. B.-A.* (September, 1912, pp. 248-256), which he considers an excellent treatise on the earlier periods of Greek ceramics.

**Skiagraphia.** — In *Jb. Arch. I.* XXVII, 1912, pp. 227-231, E. PFUHL gives some modifications of his former discussion of skiagraphia (1909) with acknowledgment of his indebtedness to other investigators. He takes the innovation of Apollodorus to have been the treatment of shadows, both in landscape and in figures with landscape background, as made by light coming from a single direction. This, in addition to the linear perspective for the correct rendering of distance, and the modelling of figures by shadows which the earlier fifth-century painters had attained by means of a diffused light, completed the technique which gave painting the power of illusion, and this method was the accepted meaning of *σκιαγραφία* in the fourth century. It was, naturally, used in scene-painting as well as for panel pictures, and it was probably in the former field that Greek impressionism, the juxtaposition of unblended colors arose, to be adopted later for easel paintings as well.

## INSCRIPTIONS

**A Greek Ostrakon.** — In *S. Bibl. Arch.* XXXIV, 1912, p. 197 (pl.), H. THOMPSON describes an ostrakon in his possession. The contents record two sayings attributed to Diogenes the Cynic. "Diogenes the Cynic philosopher, when questioned by one who saw an Aethiop eating white bread said, 'Tis night devouring day.'" "Diogenes the Cynic philosopher, when asked

by some one, 'Where do the Muses dwell?' said, 'In the souls of the learned.'"

**An Athenian Proxenos Decree.**—In *Ath. Mitt.* XXXVII, 1912, pp. 190–197 (fig.), T. SAUCIUC discusses the decree in honor of *Κωμαῖος Θεόδωρον* of Abdera, *I.G.* II, 5, 85 b.

**Sosibius, Son of Dioscurides.**—In *R. Ét. Anc.* XIV, 1912, pp. 370–376, M. HOLLEAUX calls attention to an inscription at Delos, the fourth in which Sosibius, son of Dioscurides, of Alexandria, is mentioned, and shows that for about twenty years he held a high position at the court of Euergetes, and that when Philopator came to the throne, he became his principal minister.

**A Letter of Hadrian.**—In *Ath. Mitt.* XXXVII, 1912, pp. 183–189 (fig.), T. SAUCIUC publishes an inscription in the museum at Athens. It is a letter of the Emperor Hadrian addressed to the Athenians, announcing his gift to them of a new gymnasium. This is evidently the building referred to by Pausanias (I, 18, 9) which Dörpfeld has recognized in the Roman building excavated by the British school on the southern bank of the Ilissus. Dörpfeld's theory is confirmed by the fact that the inscription was found in close proximity to this building.

**A Puzzling Epitaph.**—The epitaph beginning Οἱ τὸ χ(ρ)εὼν εἴμ(α)πται, published by Dragatses, *Ἀρχ. Ἐφ.* 1910, pp. 73 f., is discussed and variously interpreted, by S. N. DRAGOMES, *ibid.* 1911, p. 122; A. N. SKIAS, pp. 207–209; S. VASES, pp. 211 f.

**A Monument of Polybius.**—In *Ἀρχ. Ἐφ.* 1911, pp. 242 f., F. HILLER publishes a small fragment of an inscription, found at Lycosura in 1889, which he restores as part of a list of cities inscribed upon a monument to Polybius, described by Pausanias, VIII, 37, 2.

**Πλοιαφesia.**—The dedicatory inscription to Isis and Serapis published in *Ath. Mitt.* XXXVII, 1912, p. 287, mentions a festival the name of which Wiegand restored as Πα[ν]αφesia. This is to be corrected to Πα[ρ]αφesia, a festival in honor of Isis described by Apuleius, *Met.* XI, 16. (L. DEUBNER, *Ath. Mitt.* XXXVII, 1912, pp. 180–182.)

**Thoinarmostria.**—Several inscriptions containing the title *Θουαρμόστρια* have been found since the publication of a list in 1905; hence a new list with discussion is given by M. N. TOD in *J.H.S.* XXXII, 1912, pp. 100–104. They are Messenian and Laconian, the latter being all of the Roman imperial epoch, while the former are in some cases of the first or second and perhaps even of the third century B.C. The office seems to have been of some dignity and importance, superior to that of priestess, and was connected with religious festivals, but whether always with those of Demeter, or Demeter and Core, is not certain.

**Inscriptions from Thasos.**—In *R. Ét. Anc.* XIV, 1912, pp. 377–381, P. ROUSSEL discusses two inscriptions from Thasos published by Picard in *Ξenia* (Athens, 1912), Pt. 1, pp. 67–84. He shows that one was probably a dedication to the deified Theagenes; and that in the other *θεὰν ἐπιφανῆ* represents the wife of the dedicator assimilated with Artemis.

**An Epitaph at Gytheum.**—In *Ἀρχ. Ἐφ.* 1912, pp. 40–43 (fig.), P. RIZAKOS publishes an irregular elegiac epitaph which was found near Gytheum in 1902, built into the wall of a tomb. It records the death of the young man commemorated, fighting on the sea in defence of Greece against the

barbarian enemies of Athens. From these circumstances and the late character of the letters of the inscription the engagement referred to is identified as one of the battles with the Goths, who had captured Athens in a previous raid in 267 A.D., and who, invading Greece again by land and sea in greater force in 269, were decisively beaten and driven back by the Greeks with the help of the Romans.

**Notes on Greek Inscriptions.** — In *Eranos*, XI, 1911, pp. 220-239, E. NACHMANSON discusses: 1. the causal dative in Greek inscriptions; 2. *χάριν* and *ἐνεκα* with the accusative, *δίχα* in the sense of *ἀνεν*, and *ἄμα* for *σύν* in late inscriptions; 3. *ἐνοχον* for *ἐνεκα*; 4. in an inscription from Priene (Hiller von Gärtringen, No. 255) *ἦ*, in the sentence *ἕστησεν τὸν ἐαυτῆς ἄνδρα Θρασύβουλον Φιλίων ἦ ἐτίμησεν αὐτὸν ὁ δῆμος, κ.τ.λ.* is equivalent to *οὐ* or *ὅπου*; 5. *προσαρεύω* on an Attic vase (Collignon et Couve, No. 1204) is not a mistake for *προσαγορεύω*, but the form of the greeting among the common people; 6. *ἀήρ* sometimes means an empty space in inscriptions from Asia Minor.

**Notes on Ziehen's *Leges Graecorum Sacrae*.** — In 'Αρχ. 'Εφ. 1911, pp. 84-97, G. A. PAPAVALILEIOU proposes numerous restorations and supplementary notes to inscriptions included in L. Ziehen's *Leges Graecorum Sacrae*, viz. Nos. 1, 2, 7, 10, 41, 46, 47, 55, 57, 58, 62, 65, 69, 74, 75, 81, 82, 85, 88, 93, 94, 97, 98, 106, 107, 110, 117, 139.

**Note on an Inscription of the Tamyneis.** — In 'Αρχ. 'Εφ. 1911, pp. 81-82 (fig.), G. A. PAPAVALILEIOU shows that the inscription published by him, *ibid.* 1907, p. 23, cannot be part of the inscription published by Wilhelm, *ibid.* 1892, p. 159, as the latter seems to believe.

**Comments and Corrections.** — In 'Αρχ. 'Εφ. 1911, pp. 121-123 (supplementary note, p. 222), S. N. DRAGOMES comments upon articles *ibid.* 1910, pp. 333, 341, 361, 395, 397, 73 and 399. *Ibid.* 1911, pp. 128 and 262, V. LEONARDOS publishes brief notes of correction: to lines 20-21 of an inscription of Cynosarges, *Ath. Mitt.* 1906, p. 134; to a Corinthian inscription of Leucas, Herwerden, *Lexicon Graecum Suppl. et Dialect.* (correcting *Βυφραίων* to *Εὐφραίων*); to an inscription of Ithaca, *I. G.* IX<sup>1</sup>, 673.

**Epigraphical Notes.** — In 'Αρχ. 'Εφ. 1911, pp. 211-214, S. VASES publishes corrections and supplementary notes to inscriptions published *ibid.* 1910, p. 73 and 1911, p. 207; 1911, p. 3; 1911, p. 57; 1911, p. 60; 1911, p. 101; 1911, pp. 115 f. This last inscription he assigns to the reign of Tiberius (instead of to Hadrian), as November 15 was his birthday, and dates 34-35 A.D., sixty-one years after 27 B.C., when the epithet of "Augustus" was given to Octavianus.

**ἀπετή and εὐνοία in Inscriptions.** — In *Eranos*, XI, 1911, pp. 180-196, E. NACHMANSON discusses *ἀπετή* and *εὐνοία* as used in honorary inscriptions.

## COINS

**Greek Coinage-Types.** — F. IMHOOF-BLUMER continues his series of 'Contributions to the Elucidation of Greek Coinage-Types' by some additions to previous articles and new chapters on river-gods with children, astragalus-players before cult-statues, a myth of Parion, the myth of the founding of Prusa, a shrine as head-decoration of Artemis Ephesia, and pantheistic divinities. (*Nomisma*, VI, 1911, pp. 1-23; 2 pls.)

**Aeginetan Drachmas of a New Type.** — For some time six specimens of a drachma of sixth-century date having a female head in full front on the obverse, and an incuse square on the reverse have been known to numismatists but not identified, and the same is true of three specimens of a very similar type. The recent discovery of a specimen on the island of Aegina makes it probable that these are Aeginetan drachmas. They belong to the Aeginetan standard. (I. N. SVORONOS, *J. Int. Arch. Num.* XIV, 1912, p. 190.)

**An Unpublished Gold Stater.** — In *J. Int. Arch. Num.* XIV, 1912, pp. 177–180 (2 figs.), E. J. SELTMAN publishes a new gold stater having on the obverse a young male head to the right, and on the reverse a chariot and horses, a dove, and below the inscription ΦΙΛΙΠΠΟΥΣΙΚ. It is probably to be assigned to the Macedonian occupation of Sicyon.

**An Iron Coin of Phocis.** — In *J. Int. Arch. Num.* XIV, 1912, pp. 187–189 (4 figs.), I. N. SVORONOS publishes an iron coin of Phocis found at Lebadea and recently acquired by the Numismatic Museum at Athens. It has on the obverse a bull's head and on the reverse a letter Φ. Only six other iron coins are known, two from Tegea, one from Heraea, two from Argos, and one probably from Thebes (not Athens or Megara as Blanchet thought).

**The κόλλυβος.** — In *J. Int. Arch. Num.* XIV, 1912, pp. 123–160 (19 figs.), I. N. SVORONOS shows that the κόλλυβος was a small bronze coin about the size of a “boiled kernel of grain,” in value next below the smallest fractional silver coin at Athens. It was introduced in the second half of the fifth century B.C. at the suggestion of Dionysius nicknamed Chalkos, and was the only bronze coin in use at Athens until Macedonian times. Many κόλλυβοι have been found in Athens, but they were regarded by Postolakas (Ἀθήναιον, 1880, pp. 7–50; Ἀρχ. Ἐφ. 1884, pp. 1–10) and others as tokens. He catalogues 645 specimens. There are many different types, one apparently representing the Odeum of Pericles.

**The Phidian Zeus and Elean Coins of the Empire.** — The opinion has long been prevalent that the type of Zeus enthroned that was prevalent in the fourth and following centuries is to be referred to the Olympian Zeus of Phidias as its source. But the study of coins of Elis shows clearly that this statue formed rather the closing stage in an earlier artistic manner, which the following age did not carry on. (R. WEIL, *Z. Num.* XXIX, 1912, pp. 363–382; pl.; 3 figs.)

**Problems of Greek Numismatic Science.** — H. VON FRITZE reviews the progress made since the time of Eckhel in the scientific treatment of Greek numismatics, points out some of the problems that yet exist, and concludes most earnestly that a halt should be called in the field of metrological investigation till more facts are at hand by further publication of the Corpus. On the other hand, chronological investigations, in which style is the surest guide, should be energetically pushed. (*Nomisma*, VI, 1911, pp. 24–33; pl.)

**Coins with Portraits of Homer.** — In *J.H.S.* XXXII, 1912, pp. 298–325 (pl.), Miss K. A. ESDAILE calls attention to a somewhat neglected field of numismatics as a source for the study of certain monuments of sculpture, namely, the coins with portraits of Homer. She enumerates the coins of eight cities, six with figures and two with heads, ranging in date from about 300 B.C. to 300 A.D., and shows three stages in the artistic conception, the



Olympian, the Poet, and the Minstrel. The most important direct evidence is for the late fifth-century cult statue in the Homereum at Smyrna and the so-called Apollonius of Tyana, really a Homer, at Amastris in Paphlagonia. Bernouilli's dictum that there can be but one ideal type for one person is criticised, and the distinction of contorniates from coins is explained.

**The Coin Collection of Helene Mavrokordatou.**—In *J. Int. Arch. Num.* XIV, 1912, pp. 1–44 (8 pls.), I. N. SVORONOS completes his catalogue of the coins in the collection of Helene Mavrokordatou begun *ibid.* XIII, pp. 241 ff. (*A.J.A.* XVI, p. 277).

**The Tetradrachma of Cotys.**—In *J. Int. Arch. Num.* XIV, 1912, pp. 61–64 (2 figs.), I. N. SVORONOS shows that the inscription on the tetradrachma in Dresden, which has the head of Dionysus on the obverse and a nude figure supposed to be Heracles on the reverse, is complete. ΚΟΤΥΟΣ ΧΑΡΑΚΤΗ (not to be restored χαράκτῃ[ρ]) in place of the usual ΗΡΑΚΛΕΟΥΣ ΞΕΝΘΡΟΣ means "figure of Cotys," i.e. that the king is represented in the guise of Heracles. He also publishes another coin of similar date having the head of Dionysus on the obverse and on the reverse the letter C beside a figure resembling Heracles. He thinks this may belong to the same king.

#### GENERAL AND MISCELLANEOUS

**The Minoan and Mycenaean Element in Hellenic Life.**—The address of the president of the Hellenic Society, A. J. EVANS, in June, 1912, is printed in *J.H.S.* XXXII, 1912, pp. 277–297. He points out the many elements of Hellenic civilization, art, religion, and poetry as we know them, that are derived from the Minoan life of Crete and its late parallel on the coasts of the mainland, the Mycenaean, and their significance for the history of the contact of the two races. Thus the inland, indigenous people of Greece had already been influenced by a long intercourse with the coast settlements before they sent out from Arcadia, not later than the eleventh century, the band of Greek-speaking emigrants to Cyprus. Although the language of the men from the north prevailed, except for geographical names, the racial type of the southerners was the one that survived the period of mixture, together with a preponderating influence in art and

religion. Even Delphi was a Minoan shrine. Of especial interest is the inference of a long bilingual period for the country, and the evidence that Homer is virtually a translation from an epic of the Minoan time, that had long survived the state of society which it pictured, before it was put into Greek.

**A Minoan Ring with Cult Dance.**—In *Novoje Minojskoje Koljtsso s vzbrazhenijem Kuljtovago Tantsa* (reprinted from

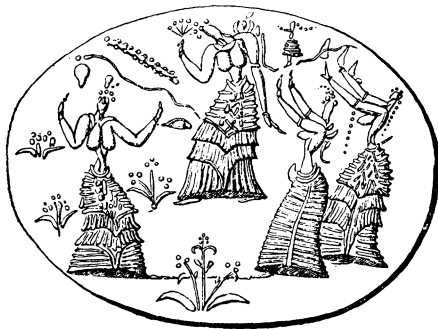


FIGURE 3.—MINOAN CULT DANCE.

the *Memoires* of the Classical Section of the Imperial Russian Archaeological Society, VIII, 1912, pp. 52-77; pl.; 7 figs.), B. L. BOGAJEVSKY publishes a Minoan ring found by Dr. Evans at Sopata, near Cnossus and now in the museum at Heraclea. Upon the gold bezel appear four women who are taking part in a circular dance (Fig. 3). Three of them have their hands raised, probably at the sight of the divinity who appears above; the fourth figure is back to her and has not yet seen her. The heads are not represented by the artist. The flowers indicate that the scene is laid in a meadow; and the divinity is a goddess of fertility. Two objects near the figure at the left may be amulets. The writer believes that the women are engaged in a rite to call down the goddess of fertility and compares modern Russian parallels.

**Two Zakro Sealings.**—In *B.S.A.* XVII (session of 1910-1911), pp. 264-265 (2 figs.), D. G. HOGARTH publishes cuts of two sealings from Zakro. One is the sealing *J.H.S.* XXII, p. 76, No. 10, which has been cleansed. The figures are seen to be in attitudes somewhat different from those formerly attributed to them. Whether the axe is a double axe or not is uncertain. The second sealing was formerly supposed to be blank. Careful cleansing shows that it belongs to the L.M. I period. It resembles closely the L.M. II sealing from Cnossus published by Evans, *B.S.A.* IX, p. 59, Fig. 37.

**The Gold Ornaments from the Shaft Graves at Mycenae.**—The problem presented by the ornaments from the shaft graves at Mycenae consisting of thin gold plate, with holes at the edges or having an adhesive substance on the back, and evidently not suited for applying directly to the body or dress of the dead, is explained by M. MEURER in *Jb. Arch. I.* XXVII, 1912, pp. 207-227 (pl.; 18 figs.). The bodies were buried in wooden caskets which were made to follow the outline of the human figure, like those used in Egypt under the New Empire and even earlier, and like them elaborately decorated, but in place of the painted decoration of the Egyptian cases, those at Mycenae had actual gold ornamentation. The gold masks, found only in the men's graves, were fastened upon the face of this casket; the so-called diadems, found only in the women's graves, were probably pectorals with pendent, leaf-like attachments. The rosettes, bells, butterflies, and other figures would cover the rest of the front. On the painted sarcophagus from Hagia Triada in Crete is the picture of a funeral ceremony before just such an anthropomorphic coffin, set up on end in a shallow trench. The wood has, of course, entirely disappeared through decay.

**A Votive Tablet from Mycenae.**—In *Ath. Mitt.* XXXVII, 1912, pp. 129-140 (pl.), G. RODENWALDT discusses the representation painted on a stucco tablet from Mycenae, first published in *Αρχ. Έφ.* 1887, pl. X, 2. At either side a woman is seen advancing, with an offering in her outstretched hands, towards the central figure—a divinity whose body is almost entirely hidden by a huge shield. This figure reproduces a cultus statue,—probably of Athena.

**An Ivory Figure from Mycenae.**—In *J. Int. Arch. Num.* XIV, 1911, pp. 181-186 (pl.; 3 figs.), V. STAES publishes an ivory relief in the museum at Athens representing a seated woman. It is 8 cm. high and 7 cm. wide, and was found by Tsountas at Mycenae several years ago. It is cut out of a single piece of ivory and is smooth on the back as if to be attached

to a panel. The head and hands are lacking. The figure seems to be identical (see Figs. 4 and 5) with the seated goddess on the well-known gold ring found by Schliemann at Mycenae. The writer argues that it was a model probably from Crete to be imitated by goldsmiths and gem engravers.



FIGURE 4. — IVORY FIGURE  
FROM MYCENAE.

Early Mycenaean Cremation at Eleusis. — In *Ἀρχ. Ἐφ.* 1912, pp. 1-39 (3 pls.; 17 figs.), A. N. SKIAS publishes the results of further excavation, in 1908 (cf. *Πρακτικά*, 1898, p. 72 f.), and in 1902, of the very early Eleusinian necropolis on the south slope of the acropolis, described by him in *Ἀρχ. Ἐφ.* 1898, pp. 29 ff. Large numbers of graves were uncovered, ranging from pre-Mycenaean to geometric, among them a bee-hive tomb with dromos enlarged so as to form one chamber with the tholos. Contemporary with bodies that had not been burned were found many deposits of ashes, often surrounded by small walls without openings, often in distinct strata, and sometimes resting upon artificial beds of pebbles or of sand. Frequently these deposits are in pits dug through earlier strata. Chemical analysis of numerous samples of the ashes shows the presence of phosphoric acid, which must come from bones, though no partially burnt bones were found. The author argues forcibly, in spite of weighty authorities to the contrary, that nothing but the cremation of human bodies can explain the presence of these strata of ashes in the quantity and peculiar arrangement in which they were found, and that we have here conclusive evidence for the existence at Eleusis (borne out by recent discoveries at Elatea, Chaeronea, Leucas, and in Crete) of cremation, as well as burial, both in Mycenaean and in pre-Mycenaean days, just as was the case in later times.



FIGURE 5. — RING FROM MYCENAE.

**Homeric Armor.** — In *Ann. Arch. Anth.* V, 1912, pp. 1-20, M. S. THOMPSON discusses Homeric weapons, armor, costume, etc. and shows that they are all found in the latter part of Late Minoan III, that is, in the phase of it called Achaeae. Round shields, cutting swords, and metal greaves were in use at this time. The civilization was still Mycenaean, but changes had been imposed upon it from without. He thinks it possible that the Achaeae had an Anatolian origin.

**The Prehistoric Period in Phocis.** — In *R. Ét. Gr.* XXV, 1912, pp. 253-299 (15 figs.), G. SOTERIADES discusses his excavation of prehistoric sites in Phocis with especial attention to the pottery. He points out Cretan

analogies, and concludes that one race inhabited the country in eneolithic times, or from the latter part of the fourth to the beginning of the third millennium. About the middle of the third millennium it was succeeded, but not wholly replaced, by another race which remained in that region until the latest Mycenaean times.

**The Fortifications of Phocis.**—In *B.S.A.* XVII (session of 1910–1911), pp. 54–75 (11 figs.), LAURENCE B. TILLARD discusses and describes the fortifications of Phocis. With the exception of Abae, Hyampolis, and the remains at Modi, they are of a uniform type and date from the restoration after the battle of Chaeronea in 332 B.C. Tithorea occupied the site of the earlier Neon, approximately that of the modern village of Velitza. Erochos was near the village of Kato-Souvála. Charadra was at Mariolátes. The *kastro* marked on the French map as Psilikastro may be identified as the Patronis of Plutarch. A hitherto unnoticed *kastro* in the valley of the Platanias lends color to the identification of the neighboring Hellenic remains as Phokikon.

**The Athena Polias of Tegea.**—Pausanias (VIII, 47, 5) speaks of a temple of Athena Polias at Tegea and mentions the legend that Athena gave Cepheus for the protection of the city a lock of hair cut from Medusa's head. The temple has usually been identified with that of Athena Alea. In *J. Int. Arch. Num.* XIV, 1912, pp. 49–54 (5 figs.), K. A. RHOMATOS shows that the legend referred to is represented on coins of Tegea, where Athena appears armed with a spear, but without shield, wearing a *chiton* with a deep fold, and a Corinthian helmet with high crest. A similar Athena is seen on a relief found at Tegea standing behind an altar, before which are several votaries. The cult statue in the temple of Athena Alea was a sixth-century work by Endoeus; this, however, is of a later type and probably represents the Athena Polias of Pausanias. There were, therefore, two distinct temples of Athena at Tegea.

**The Owl of Athena.**—The various degrees of identification of the owl with the goddess Athena, and the widely different forms of art in which they appear, are illustrated by E. M. DOUGLAS in *J.H.S.* XXXII, 1912, pp. 174–178 (4 figs.). A black-figured amphora of about 550 B.C., at Upsala, shows a huge owl over the altar at which offerings are about to be made; a vase painting of the Birth of Athena, in the Vatican, has an owl in place of the goddess; a Corinthian pinax shows her in the same form as the patroness of potters (not Athenian potters only); and the owl on coins and small aryballi may be apotropaic, Athena the Protectress. Countless clay loom-weights have Athena Ergane as an owl with arms and a distaff; while an owl with spear and helmeted human head, and an Athena with owl wings, occur on gems. Homer's *γλαυκῶπις* of course does not refer to human eyes, and there are several historic instances of the living owl inspiring the same feelings as the presence of the goddess.

**Pan on the Ilissus.**—At a spot on the left bank of the Ilissus near the spring Callirrhoe and the chapel of Hagia Photini the natural rock is cut to form a plateau bounded on the east and south by walls. In the eastern wall are the remains of a niche; in the southern a rude relief, 1 m. high representing Pan. This identifies the site as the sanctuary of Pan, the Nymphs and Achelous on the Ilissus described by Plato in the *Phaedrus*. It follows that the temple of Artemis Agrotera cannot have been the Ionic

temple drawn by Stuart and Revett, but must be sought two or three stades farther down the stream. A votive relief found in the Stadium and now in the museum in Berlin (Cat. 709) representing above a cave with Achelous, Hermes, the Nymphs, and Pan, and below a hero approaching the Eleusinian goddesses, shows that a sanctuary of Demeter and Core was situated near by. This must be the *Μητροῶν ἐν Ἀγρᾷ*. The *Κρόνιον τέμενος* which was near the latter is thus also located. (G. RODENWALDT, *Ath. Mitt.* XXXVII, 1912, pp. 141-150; 4 figs.)

**The Lenaea.**—A series of Attic vases differing widely in date and quality of workmanship exhibits scenes of worship or ceremonial, the central feature of which is usually a bearded mask of Dionysus attached to a column. With the mask are branches of ivy and round cakes (*πλακοῖντες*). This cult came to Athens from Thebes. It belongs to the god of the Lenaeon festival, apparently identical with *Διώνυσος Ὀρθός*. The Lenaeum was outside the Dipylon, where were also an altar of the nymphs and places where the Horae and the Heros Kalamites were worshipped. [AUGUST FRICKENHAUS, *Lenäenvasen*. 72tes Programm zum Winckelmannsfeste d. Archäol. Ges. zu Berlin. Berlin, 1912, G. Reimer, 40 pp.; 5 pls.; 19 figs., 4to. *Jahresbericht für 1912*, 8 pp.]

**The Meaning of θυμέλη.**—Attacking the problem from the etymological rather than the theatrical side, and tracing the history of the word *θυμέλη* from Homer down through Pindar and the tragedians to the scholiasts and lexicographers, A. S. F. GOW finds that *θύω* meant "to move rapidly," then "to burn," then "to burn ritually," and that *θυμέλη* meant place of fire, hearth, public hearth (hence its use in an inscription for the tholos at Epidaurus), top or fire place of an altar, then altar, then the altar of Dionysus, then orchestra, and lastly the stage. In the earlier uses the plural seems to have sometimes the meaning of the singular. It is used both literally and figuratively as a parallel to *ἐσχάρα* and *ἐστία*. (*J.H.S.* XXXII, 1912, pp. 213-238.)

**Greek Lamps and Lanterns.**—In *Jb. Arch. I.* XXVII, 1912, pp. 52-59, E. PFUHL comments on recent discussions of the false *cothón*, the bowl with inward and downward curved rim, used as censer, toilet box, lamp and perhaps as a sauce bowl on the table; and calls attention to the specimens used as color pots which were found at the temple of Aphaea at Aegina. He attributes the origin of the type to lamp makers of early Corinth, who derived it from the wickless Egyptian lamp, while the Attic lamp with spout came from Minoan Crete by way of Asia Minor or Syria. Referring to S. Loeschke's large work on ancient lamps and lanterns, he deprecates assigning a strictly Hellenistic origin to the round and square, peak-topped lanterns.

**Notes on Delphi.**—In *Ἀρχ. Ἑφ.* 1911, pp. 159-168 (fig.), A. D. KERAMOPOULLOS continues his studies of Delphi (cf. *ibid.* 1909, pp. 263 ff.; 1910, pp. 171 ff.). *a.* He argues that the Stoa of the Athenians, the inscription on which shows that it commemorated a naval victory, must be a special Athenian monument for Salamis. *ἐλόντες τὸν πολέμιον* should be construed together (not *τὸν πολεμίων*, as has always been assumed) = *νικήσαντες τὸν πολέμιον*, "having defeated the enemy" par excellence, *i.e.* the Persians. Pausanias saw, somewhere upon the monument, an inscription, now lost, containing the names of defeated Peloponnesian states, the monument hav-

ing apparently been put to a new use, and his mistake in thinking the stoa a monument to Phormio's victory in 429 B.C. was furthered by the indefinite τὸν πολέμιον of the original inscription. *b.* The present inscription on the pedestal of the trophies of Marathon is an archaizing restoration of the second century B.C. on an enlarged form of the monument. The original, and longer, inscription that was erased may be restored from traces: Ἄ]θENA[ῖοι Ἀπόλλωνι πινθ]οι ἀκρ[οθίνια τῆς Μαραθῶνι μάχης ἀνέθεσαν] ἀπὸ Μέδον. The decree of the archonship of Archidamus, about 250 B.C., inscribed upon the right, that is, the narrow, face of the original pedestal was covered, after considerable exposure to the weather, by one of the blocks of the extension. For former views, assuming two alterations and a curtailing of the original monument, cf. Colin, *Fouilles de Delphes*, III, 2, pp. 9 ff. *c.* In *Isis and Osiris*, 35 (*Ethica*, p. 364 e), where Plutarch speaks of the identification of Dionysus and Osiris, and of the Thyiades at Delphi, the word ἀρχικλά makes nonsense. The author proposes the emendation ἀρχήδα, which makes good sense and agrees with inscriptions of Delphi which mention an ἀρχῆς of the Thyiades. Flavia Clea, who is addressed by Plutarch, must have been such an ἀρχῆς (cf. Ἑλλ. Ζητ. 12; *Ethica*, p. 293 f.). In *Ath. Mitt.* XXXVII, 1912, pp. 219–225, Fr. W. v. BISSING discusses: (1) the sanctuary of the hero Phylacus. The foundation under the tholos is the earliest sanctuary of the hero, and the space around it is his temenos; (2) Oriental votive offerings at Delphi. A fragment of alabaster carved into the form of a child and decorated with an engraved design (*B.C.H.* 1896, pl. XXXI, 1) is Egyptian, judging from the quality of the material. A vase of black granite (?) (*Fouilles de Delphes*, V, p. 21) resembles Egyptian stone vases of the Saïte period. One of the two scaraboids (*ibid.* p. 25) is Phoenician work of the middle of the first millennium B.C. The other resembles technically the fayence of Naucratis. A bronze statuette (*ibid.* pl. II, 2) is Syrian. If the bronze bowl (*ibid.* V, pls. XIX, XX) is to be ascribed to Phoenician art, it forms with the analogous vases from Crete (*Museo Italiano*, II, pls. II, IV, V, X, 3, 4) a group which is to be distinguished from the bowls found at Nemrud and Praeneste and the other bronzes from the Cave of Zeus.

**Literary Evidence for the Topography of Thebes.** — In *B.S.A.* XVII (session of 1910–1911), pp. 29–53 (pl.), A. W. GOMME marshals the literary evidence for the topography of Thebes and finds that the generally received theory of Fabricius, that the lower town of Thebes extended over the high hills east and west of the Cadmea conflicts with it. He argues that the lower town throughout ancient times extended toward the north in the flat plain.

**The Brazen Threshold and the Thorician Stone at Colonus.** — In *Arch. Rel.* XV, 1912, pp. 359–379, O. GRUPPE argues that the “brazen threshold” at Colonus in Sophocles, *O. C.* l. 57, is a reminiscence of Hesiod’s χάλκεος οἶδός (*Theog.* 811), and was not due to any local peculiarity, as Büttner thought. The “Thorician rock” (*O. C.* l. 1595) was probably originally a stone believed to possess fertilizing powers (cf. Schol. to Pind. *Pyth.* IV, 246).

**The Population of the Peloponnesus.** — In *Klio*, XII, 1912, pp. 261–280, E. CAVAIGNAC discusses the population of the Peloponnesus in the fifth and fourth centuries B.C. The figures of Herodotus were not for his own time, but represent a calculation made in the sixth century. Between 550

and 460 B.C. the free population was about 638,000, and the number of slaves was not great. At the time of the battle of Leuctra the total population of the Peloponnesus was about the same, but the number of slaves had increased to about 300,000.

**Thessaly and the Vale of Tempe.** — In the *Bulletin of the Geographical Society of Philadelphia*, X, 1912, No. 3, pp. 71-92 (5 figs.); No. 4, pp. 1-25 (4 figs.), W. W. HYDE describes a visit to Thessaly and the Vale of Tempe.

**Heliodorus the Periegete.** — Heliodorus the Periegete is discussed by F. DREXEL in *Ath. Mitt.* XXXVII, 1912, pp. 119-128. The descriptions of grave monuments in the pseudo-Plutarchian lives of the ten orators are probably taken from the work of Heliodorus *περὶ μνημάτων*. They include statements in regard to the state of preservation of the graves which must be explained as additions made by an editor at about the middle of the first century B.C. The ruinous condition of Athenian buildings attested by this editor was due to the devastation of Athens by Philip V of Macedon in 200 B.C. The work *περὶ μνημάτων* is thus shown to be earlier than that year, and its author is to be identified with Heliodorus of Antiochia, the minister of Seleucus Philopator, unless Ruhnken's emendation to *Διόδωρος* be correct.

**Greek Influence in Central Asia.** — In *Z. Assyr.* XXVII, 1912, pp. 139-146 (pl.), J. SZRZYGOWSKI holds that the traces of Greek influence in the art of China and India do not date from the Roman or the Byzantine period, but we must assume an undiscovered centre of art that was influenced by Greece at an early date, from which the arts of India, China, and the monuments of Gandhara and of Kuseir Amara are only late echoes.

**The Decadence of Greek Writing in Persia.** — In *R. Arch.* XX, 1912, pp. 1-31, J. DE MORGAN studies from coins the decadence of the Greek alphabetic characters in Persia under the Arsacidae (171 B.C.-228 A.D.). The coins of the principal vassals of the Persians are included in this study. At first the letters were good Greek letters, but by the end of the period they became hardly recognizable.

**History of the British School at Athens.** — In *B.S.A.* XVII (session 1910-1911), pp. ix-xxviii, GEORGE A. MACMILLAN gives a brief history of the British School at Athens from the publication of Professor Jebb's 'Plea for a British Institute at Athens' in May, 1883 to 1910. The School was opened in 1886. It has carried on excavations in Cyprus, at Megalopolis and Naucratis, on the island of Melos, in Crete, in Laconia (especially at Sparta), and in northern Greece. Important explorations and other investigations have also been conducted. The "History" tells of the growth of the School and of the gifts it has received. A bibliography of the work of students of the School is appended (pp. xxxix-liv).

## ITALY

### SCULPTURE

**A Terra-cotta Head at Bologna.** — In *Boll. Arte*, VI, 1912, pp. 354-358 (2 figs.), P. DUCATI publishes the head of a girl in terra-cotta found at Bologna in 1903 and now in the Museo Civico. It is 18 cm. high and probably dates from the first century B.C. He regards it as an Etrusco-Roman work.

**A Portrait Statue.** — In *J.R.S.* I, 1911, pp. 206–211 (3 pls.; fig.), KATHARINE A. ESDAILE discusses the statue of a man in the Palazzo Barberini who is holding the portrait of an ancestor in each hand (ARNDT, *Gr. und Röm. Portraits*, Nos. 801–804).

**The Tutulus in Roman Art.** — In *J.R.S.* I, 1911, pp. 212–226 (pl.; 2 figs.), KATHARINE A. ESDAILE discusses the *apex* or *tutulus* in Roman art.

## VASES

**South Italian and Other Relief Pottery.** — Various notes and illustrations supplementary to his 'Calenesche Reliefkeramik' are published by R. PAGENSTECHER in *Jb. Arch. I.* XXVII, 1912, pp. 146–173 (26 figs.). Some are new data belonging to pieces there catalogued, others concern additions to the list. The scanty material from Sicily and Sardinia is here included.

**Potters' Marks.** — In *J.R.S.* I, 1911, pp. 199–205 (3 figs.), C. L. WOOLLEY discusses some potters' marks on undecorated black ware from Cales.

## INSCRIPTIONS

**A Military Diploma.** — In *C. R. Acad. Insc.* 1912, pp. 394–407, J.-B. MISPOULET discusses the military diploma dated February 9, 71 found in Thrace and published by Vassis in *Ἀθηναίκα*, 1911, p. 145.

**A New Proconsul.** — A fragment of an inscribed bronze plate referring to the Numidian city described as Colonia Iulia Assuritana is published and discussed in *B. Com. Rom.* XL, 1912, pp. 113–151 (fig.) by MARIA MARCHETTI. A proconsul, A. Vibius Habitus, becomes the patron of the town, and enters into the relations of *hospitium* with its citizens. The name of the proconsul is new in the Fasti of the province, which he governed early in the reign of Tiberius.

**A Vice-Praetorian Praefect.** — In *C. R. Acad. Insc.* 1912, pp. 372–384, E. CUQ discusses the expression *ag(ens) vic(es) p(raefectorum) p(raetorio)* in an inscription recently found at Souk El-Abiod, Tunis. It dates from 397 or 398 A.D. Such officers held merely temporary appointments. He adds a list of twenty-nine men known to have held this position.

**The Tribunicia Potestas of Nero.** — In *C. R. Acad. Insc.* 1912, pp. 385–392, L. CONSTANS shows that in inscriptions dating from 60 A.D. and later the number of the year of the *tribunicia potestas* of Nero is one more than it should be, and argues that the extra year was added by Nero as a result of the comet of that year to prevent the fulfilment of the prophecy of a change of reign.

**Magna Mater in Inscriptions.** — In *J.R.S.* I, 1911, pp. 50–56, A. v. DOMASZEWSKI discusses the extent of the cult of Magna Mater as shown by inscriptions.

**Roman Grave Inscriptions.** — In *Eranos*, XII, 1912, pp. 189–194, H. ARMINI discusses three inscriptions from the graves of Roman soldiers found near Rome.

## COINS

**The Edwinstowe Find of Roman Denarii.** — The Edwinstowe find of Roman denarii is analyzed and described in detail by G. C. BROOKS in *Num. Chron.* 1912, pp. 149–178. The deposit was found in an earthen jug



on Kingsland Farm, Edwinstowe, Nottinghamshire, in 1911, and consists of 367 denarii, ranging in date from Nero to the second consulship of Commodus, together with a provincial denarius of Trajan struck for Lycia in his second consulship, and a contemporary forgery cast from a denarius of his sixth consulship. The larger numbers of coins were of Vespasian (34), Domitian (26), Trajan (95), Hadrian (94), Antoninus Pius (36), Faustina Senior (14), and Marcus Aurelius (22). The absence of legionary coins of Marcus Aurelius is interesting.

**The Fröndenberg Hoard of Denarii, and Roman Trade in Germany.**

— On July 25, 1909, a hoard of Roman denarii was found at Fröndenberg on the Ruhe. It consisted of 257 pieces, ranging in date from six specimens of the legionary coinage of Antony through the years 175, 176, and 177 A.D. By far the largest number (177) were of the Flavian era. A detailed description of the find, and of a smaller one (80 coins) in Middels Osterloog, gives K. REGLING occasion to discuss at some length the history and nature of Roman trade in Germany, and to lay down certain new and interesting principles. A full list is appended of similar finds of Roman coins in the limits of free Germany. (*Z. Num.* XXIX, 1908, pp. 189–253; 2 figs.)

**The Coinage of Augustus.**— In *R. Ital. Num.* XXV, 1912, pp. 147–170 (map and two plates), LODOVICO LAFFRANCHI begins a detailed treatment of the coinage of Augustus. The material is arranged geographically and the present article deals with the coinage of Spain.

**A Counterfeit Augustan Coin.**— L. LAFFRANCHI describes a counterfeit sestertius already noted by him (*R. Ital. Num.* 1910), several specimens of which are now known. One was sold in Germany for 1500 marks. (*R. Ital. Num.* XXV, 1912, p. 288.)

**The Counterfeit Coin of Ovid.**— The famous imposture with the name of Ovid is discussed by G. Pansa (*R. Ital. Num.* XXV, 1912, pp. 171–179; fig.), who supports the view that the legend  $\text{OYHIAIO}\Sigma\text{NA}\Sigma\Omega\text{N}$  appearing on a bronze coin of Tralles is the result of a substitution of  $\text{NA}\Sigma\Omega\text{N}$  for  $\text{KAI}\Sigma\text{APE}\Omega\text{N}$  (see other coins of Tralles); and that the first word represents not *Ovidius*, but *Veidius*, who was perhaps the notorious Vedius Pollio, friend of Augustus. The name  $\text{ITOAAI}\Omega\text{N} \cdot \text{OYHIAIOY}$  appears on a coin of Tralles.

**Illyrian Coins.**— In *Mb. Num. Ges. Wien*, IX, 1912, pp. 37–39, R. M[ÜNSTERBERG] describes over thirty hitherto unknown coins of Dyrrhachium and Apollonia which he inspected in the private collection of Dr. Karl Patsch, Bosnia-Herzegovina. The coins are almost all *victoriati*.

**A Medallion of Antoninus Pius.**— In *J.R.S.* I, 1911, pp. 187–195 (4 figs.), A. W. VAN BUREN discusses a bronze medallion of Antoninus Pius dated between 140 and 144 A.D.

**Postumus and the Spoil of the Franks.**— In *R. Ét. Anc.* XIV, 1912, pp. 292–298 (fig.), A. BLANCHET calls attention to a large bronze coin having on the obverse the head of Postumus, and on the reverse Postumus on a raised platform crowned by two Victories and hailed by soldiers standing below. Beneath the soldiers are several pieces of armor and the word *adlocutio*. The coin seems to commemorate the famous speech of Postumus in which he urged his soldiers to give up the spoil which they had taken from the Franks, — a speech which led to his being proclaimed emperor by them.

## GENERAL AND MISCELLANEOUS

**Remains of Prehistoric Rome.** — An elaborate article on the remains of prehistoric Rome gathered into the municipal museums in the course of the last forty years appears in *B. Com. Rom.* XL, 1912, pp. 15-102 (4 pls.; 29 figs.). The author, G. PINZA, gives especial attention to the light which this kind of evidence furnishes to the student of early topography, particularly in regard to the "Servian" Wall.

**The Distribution of Races in Italy.** — In *Mitt. Anth. Ges.* XLII, 1912, pp. 49-58 (2 figs.; 6 maps), R. V. SCALA states briefly the evidence for the distribution of races in Italy in early times.

**Villanovan and Etruscan Bologna.** — M. ALBERT GRENIER has added another to the important series of publications of the French Schools of Athens and Rome in his monograph on Villanovan and Etruscan Bologna. After a careful examination of the remains of dwellings, of the cemeteries with their pottery and grave stelae and many objects of metal he arrives at the conclusion that the Villanovans, to whom he would give the name of Umbrians, entered the valley of the Po from Central Italy in the first Iron Age and lived there peaceably for about two and one-half centuries, that is, until the second half of the sixth century B.C., when they were conquered by the Etruscans, who originally came from the eastern Mediterranean. The Villanovan civilization was entirely distinct from that of the Etruscans and was superseded by it. [*Bologne villanovienne et étrusque VIII<sup>e</sup>-IV<sup>e</sup> siècles avant notre ère.* Par ALBERT GRENIER. Paris, 1912, Fontemoing et Cie. 540 pp.; 150 figs.; 4 plans, 8vo.]

**The Spirits of the Departed among the Etruscans.** — In *S. Bibl. Arch.* XXXIV, 1912, pp. 191-196, G. ANCEY holds that the clue to the decipherment of the Etruscan inscriptions is to be found in Albanian, and that the beliefs of the Albanians in regard to the spirits of the dead afford the best explanation of the Etruscan funeral rites.

**The Name of Vanth.** — In *B. Soc. Ant. Fr.* 1912, pp. 243-244, the Comte DE CHARENCEY argues that the name of the Etruscan divinity Vanth comes from the Greek word *θάνατος*.

**A Guide to the Classical Antiquities in Rome.** — The rapid increase in the number of classical antiquities in the various Roman collections has made necessary a new edition of Helbig's well-known Guide, which is now provided by the house of Teubner. The revision is largely the work of Messrs. Amelung, Reisch, and Weege and fills two volumes. Volume I contains descriptions of the antiquities in the Vatican collections, the Capitoline Museum, the Palace of the Conservatori, the Antiquarium Comunale, and the Museo Barracco; and Volume II those in the Lateran Museum, the Museo delle Terme, the Villa Borghese, the Kircherian Museum, the Museum of Pope Julius, the Palazzo Spada, the Palazzo Barberini, and the Villa Albani. The books are well bound and of such a size that they can easily be slipped into a coat pocket. [*Führer durch die öffentlichen Sammlungen klassischer Altertümer in Rom.* Von WOLFGANG HELBIG. Dritte Auflage herausgegeben unter Mitwirkung von WALTER AMELUNG, EMIL REISCH, FRITZ WEEGE. Leipzig, 1912, B. S. Teubner, Bd. I: x, 634 pp.; 29 figs. Bd. II: 547 pp.; 12 figs. M. 24.]

**Marius, Saturninus, and Glaucia.** — In *Marius, Saturninus, und Glaucia*,

*Beiträge zur Geschichte der Jahre 106–100 v. Chr.* (Jenaer Historische Arbeiten, Heft 3. Bonn, 1912, A. Marcus und E. Webers Verlag, 134 pp.), F. W. ROBINSON sets forth the sources for the history of Rome from 106–100 B.C. with a discussion of the political developments of that period. A chronological table is appended.

**Roman Senators from Vespasian to Trajan.**—In *Senatores Romani qui fuerint inde a Vespasiano usque ad Traiani exitum* (Klio, Zehntes Beiheft. Leipzig, 1912, T. Weicher. 205 pp. 8vo. M. 12), BRUNO STECH publishes a chronological list of the Roman senators from Vespasian to the death of Trajan. He discusses the senators from patrician and plebeian families, and those from Italy and the provinces, and adds an alphabetical list of their names.

**Superior and Inferior in the Names of Roman Provinces.**—In *M. Soc. Ant. Fr.* LXXI, 1911, pp. 148–164, V. CHAPOT tries to show that the terms *superior* and *inferior* used in designating certain Roman provinces have reference solely to altitude. The high, mountainous part of a province was *superior*, the lower part *inferior*.

**The Syrian Sanctuary of the Janiculum.**—The scattered works of the late Paul Gauckler are to be collected and published in a series of volumes. The first of these contains his writings on the Syrian Sanctuary excavated on the Janiculum in 1908 and 1909,—ten treatises in all. An appendix contains six reprinted articles (the Niobid of the Gardens of Sallust, the standing Amazon of the Gardens of Sallust, a note on a sarcophagus with historical representations, the Antinous of the sculptor Antonianus of Aphrodisias, a helmeted head of a woman, found at Rome, the “Priestess of Anzio”), and one brief note, hitherto unpublished, on monuments connected with the worship of Isis. One of these is the “Isis Casati” (2 pls.), which is interpreted as a portrait of Roman date; the other is a fragmentary terra-cotta plaque, on which is a winged Isis figure. This is also of Roman date. The volume opens with a sketch of the last years of Gauckler's life, the period of his activity in Rome. The articles are reprinted with very few editorial changes. Many new illustrations are added; in fact, nearly half those in the book are new. [PAUL GAUCKLER, *Le Sanctuaire syrien du Janicule*, Paris, 1912, Alphonse Picard et fils. ix, 367 pp.; 58 pls.; 39 figs. 8vo. 15 fr.]

**The Roman Army in Africa.**—The military occupation of Africa under the Roman emperors forms the subject of a book by Professor RENÉ CAGNAT of the Collège de France. In the first volume, which has already appeared, he discusses the African wars under the empire; the army of occupation down to the time of Diocletian, taking up in turn the army of Africa and Numidia, its composition, officers, the Legio III Augusta, the auxiliaries and the garrison of Carthage, then in a similar manner the armies of Mauretania Caesarensis, and Mauretania Tingitana. He follows this with a discussion of the fleet, the administrative work, the recruiting, commissariat, etc. the work of the army in times of peace, the civil status of the soldiers, their savings, and the veterans. [*L'Armée romaine d'Afrique et l'occupation militaire de l'Afrique sous les empereurs*. Par RENÉ CAGNAT. I. Paris, 1912, E. Leroux. 423 pp.; 4 pls.; 2 figs., 4to.]

**The History of the Trophy.**—The history of the trophy is the subject of an extended monograph in *Bonn. Jb.* 1911, pp. 127–235 (5 pls.;

8 figs.), by K. WOELCKE. The article includes lists of coins representing trophies.

## SPAIN

**Two Spanish Topographies.**—A brief study of the sites of ancient Gades and New Carthage, with special reference to the literary sources, is made by M. KAHRSTEDT in *Arch. Anz.* 1912, cols. 217–235 (3 plans). At Gades the original Punic city, the enlarged double city laid out by Balbus, and the still later suburbs of the imperial time, as described by Strabo and Pliny, are located and their extent and population estimated. The first city, down to the time of Caesar, occupied the elevated isthmus between the bay of Cadiz and the Mare del Sud, some miles from the northwest end of the island of Leon. The Romans extended it to the end of the island and the suburbs took in another smaller island and the strips of coast on the mainland at the mouth of the Guadelese. The necropolis, both Punic and Roman, lay on another hill to the east of the city, beyond some low meadows, along the shore; while the Heracleum was some miles away, at the southern end of the island. The situation and main features of Carthago Nova, including the five hills, as given by Polybius and Livy for the time of the siege by Scipio in 207 B.C., can also be made out. The salt lake, which formerly bounded one side of the peninsula, is now low-lying meadow. Polybius turned the points of the compass about nearly ninety degrees, a not uncommon error of ancient geographers, and he seems also to have misrepresented certain features, especially the entrance to the harbor, perhaps for the sake of enhancing the apparent value of the seaport.

**Coins from the Vicinity of a Roman Mine.**—In *J.R.S.* I, 1911, pp. 100–106 (pl.), G. F. HILL and H. W. SANDERS describe fifty-nine different types of Roman coins found near a Roman mine still being worked 12 km. northwest of La Carolina (Jaen). Some of the Archimedean screws used by the Romans to keep the mine clear of water still exist.

## FRANCE

**Monuments relating to Isis in Gaul.**—In *R. Arch.* XX, 1912, pp. 197–208 (9 figs.), E. GUIMET ('Les Isiaques de la Gaule') publishes and discusses several small figures from Arles, Avignon, and the neighborhood, which clearly pertain to the worship of Isis, but were found in Gaul and are probably not of Egyptian manufacture. The most interesting, perhaps, is a terra-cotta head of Horus-Bacchus from Vaison. The Isiac objects found in tombs in France have been too much neglected by scholars. In a note (pp. 208–210), A. MORET discusses the inscription of a statuette (ushabti) from Entrepierres, a mutilated text from chapter VI of the Book of the Dead.

**The Pillar of Antremont.**—In *R. Arch.* XX, 1912, pp. 216–235 (3 figs.), ADOLPHE REINACH describes in detail the pillar of Antremont (now in the museum at Aix in Provence), and dates it somewhat before 125 B.C. He regards it as a monument commemorating a chieftain of the *Salpes atroces* conquered by Calvinus in 123 B.C. The much earlier date assigned to it by Clerc ('Aquae Sextiae' in *Annales de la Faculté des Lettres d'Aix*, IV, 1910, 327 pp.; 10 pls.), is discussed.

**The Column of Yzeures.**—In *R. Arch.* XX, 1912, pp. 211–215 (4 figs.), EM. ESPÉRANDIEU publishes a letter from Franz Cumont on the column of

Yzeures, in which this and similar columns are explained as monuments to Roman emperors deified in honor of their victories over barbarians. Mr. Espérandieu discusses the geographical distribution of these monuments and reconstructs that at Yzeures with a base in three tiers (his No. 2998 at the bottom, then 2997, then 2999), on which stood a high shaft surmounted by an equestrian group.

**A Gallo-Roman Mercury.** — In *B. Soc. Ant. Fr.* 1912, pp. 220-225 (fig.), A. BLANCHET publishes a small bronze (71 cm. high), recently purchased by him in London. It represents Mercury holding a purse in his right hand and a cornucopia and caduceus in his left. His hat has wings and a crescent. He shows that it is the same figure as that reproduced by Grivaud de la Vincelle (*Recueil des monuments antiques*, etc. II, 1817, pp. 116-117, pl. XIII, 8), who says it was found near Maubeuge about 1703.

**A Sepulchral Inscription.** — In *B. Soc. Ant. Fr.* 1912, pp. 272-277, A. AUDOLLENT publishes a Latin sepulchral inscription said to have been found near the temple of Mercury on the Puy de Dome and now preserved at Vichy. He believes that it came from Béziers.

## SWITZERLAND

**The Boar of Fribourg.** — In *B. Soc. Ant. Fr.* 1912, pp. 253-256 (fig.), A. HÉRON DE VILLEFOSSE publishes a small bronze boar 12 cm. high found at Fribourg, Switzerland. The animal is on its haunches. Above are two rings for suspension.

## GERMANY

**The Villa Rustica in Germany.** — The development in Italy of the old farmhouse into the luxurious country mansion of a Roman gentleman, and the types of country houses found in Roman Germany on both sides of the Rhine, were discussed by G. Kropatscheck at the November (1910) meeting of the Berlin Archaeological Society. The kind of *villa rustica* common in Germany, a long central building with projecting wings or towers at the ends, survives in parts of modern Italy and is attested by African mosaics as widely used throughout the empire. An atrium was never a part of the genuine country house. Greater luxury and a closer resemblance to Italian life appears in the region west of the Rhine than on the east, but in both the climate required heating arrangements that were not used in the south. The use of meteoric stones in the roofing, to ward off lightning, came in with the advent of baked clay tiles in place of the old mud roofs. (*Arch. Anz.* 1912, cols. 20-22.)

**The Roman Castellum near Kreuznach.** — Excavations in 1904, 1906, and 1908 in the Roman *castellum* at Kreuznach are described in detail by O. KOHL in *Bonn. Jb.* 1911, pp. 286-315 (4 pls.; 11 figs.). This third-century fortification, in the rear of the older station at Bingium (Bingen) belongs to a second line of defence, after the Germans had broken through the *limes*.

**A Roman Monument.** — A monument found at Neumagen (Noviomagus) and now in the Provincial Museum at Trier, has been recently restored, and is fully described in *Bonn. Jb.* 1911, pp. 236-250 (2 pls.; 5 figs.) by E. FOELZER. It represents a ship with one bank of oars, a ram, lofty

stem and stern, the latter ending in the head of an animal. Eight of the crew are represented, and there are four large casks on the deck. The vessel appears to be a naval transport of the Rhine fleet, perhaps of the first century A.D.

**Roman Candelabrum in Heidelberg.**—In *Röm.-Germ. Kb.* V, 1912, pp. 91 f. R. PAGENSTECHER discusses a Roman candelabrum of poor workmanship, now in the University Museum at Heidelberg. It was made to hold three lamps, and the writer shows that it must have rested on a support similar to those discussed by K. S. Gutmann, *ibid.* V, 1912, pp. 10 f.

**A Relief at Bonn.**—A relief in the Provincial Museum at Bonn, found in 1906 in the vicinity of Cologne, is interpreted by H. LEHNER in *Bonn. Jb.* 1911, pp. 251–258 (pl.). It represents apparently a Gallo-Roman funeral, perhaps the first specimen of the kind in the region.

**Graeco-Buddistic Antiquities in Leipzig.**—In the *Jahrbuch des städtischen Museums für Völkerkunde zu Leipzig*, IV, 1910, pp. 43–47 (2 pls.), T. BLOCH describes briefly the Graeco-Buddistic antiquities in the Museum für Völkerkunde in Leipzig. They came from Takht-i-Bāhi in the district of Peshawar, northwestern India, and were collected by Dr. H. M. Clarke.

## AUSTRIA-HUNGARY

**The Date of the Prehistoric Copper Mines near Bischofshofen.**—In *Mitt. Anth. Ges.* XLII, 1912, pp. 196–208, G. KYRLE investigates the date of the prehistoric copper mines on the Mitterberg near Bischofshofen, and concludes that the time when copper was first taken from them cannot be determined with certainty, but that they were worked in the later Bronze Age, and abandoned in prehistoric times.

**A Cemetery at Marosszentanna.**—In *Dolgozatok az Erdélyi Nemzeti Múzeum*, III, 1912, pp. 250–367 (108 figs.), I. KOVACS discusses the contents of seventy-four graves opened at Marosszentanna in 1903. Fibulae and pottery belong to the middle La Tène period, but the cemetery dates from the end of the third or beginning of the fourth century A.D.

## GREAT BRITAIN AND IRELAND

**Bibliography of Roman-British Remains.**—In *A Bibliographical List descriptive of Romano-British Architectural Remains in Great Britain*. (Cambridge, 1912, University Press [New York, G. P. Putnam's Sons]. XII, 156 pp. 8vo. \$2.25 net) ARTHUR H. LYELL has collected, evidently with great care, the scattered notices of ancient remains in Great Britain. These he has arranged topographically, by counties. An index is added.

**Bronze Age Pottery.**—The Hon. JOHN ABERCROMBY has published in two splendid volumes an elaborate study of the pottery of the Bronze Age in Great Britain and Ireland. He discusses the types of the beaker in Britain and on the continent, their ornamentation, the objects found with them in the graves, the civilization of the people who made them, various food vessels, cinerary urns, burial customs, etc. He concludes with a brief discussion of Stonehenge which he thinks was erected to commemorate annually at midwinter the death and burial of a god and goddess of Nature. There are reproduced in the plates 1611 pieces of pottery, and 155 other objects found in the graves. [*A Study of the Bronze Age Pottery of*

*Great Britain and Ireland and its associated Grave-goods.* By the Hon. JOHN ABERCROMBY. Oxford, 1912, Clarendon Press. 2 vols. 163 pp.; 61 pls.; 10 figs. 128 pp.; 49 pls.; 2 figs. 4to. £3, 3s net.]

**Roman London.**—In *J.R.S.* I, 1911, pp. 141-172 (map; 8 pls.; 12 figs.), F. HAVERFIELD gives a general account of Roman London, its history, extent, remains, etc.

**Hoard of Roman Gold Coins Found in Britain.**—The first of two papers by H. H. E. CRASTER and F. HAVERFIELD on hoards of Roman gold coins found in Britain is published by Mr. CRASTER in *Num. Chron.* 1912, pp. 265-312 (8 pls.). It describes two important hoards found at the Roman town of Corstopitum, near Corbridge during the recent excavations. One hoard consisted of 159 Roman aurei and two bronzes contained in a bronze jug (*A.J.A.* XVI, p. 141; XVII, p. 129; also *J.R.S.* II, 1912, pp. 1-20), and ranging in date from the last years of Nero to the eleventh year of the tribunician power of M. Aurelius (159-160 A.D.). The hoard represented probably a gradual accumulation of savings begun in the last quarter of the first century, and hidden about 160-162. The second hoard was discovered in September, 1908, wrapped in a sheet of lead (*A.J.A.* XIII, p. 371). It consisted of 48 aurei solidi and a gold ring that lacked the stone. The coins dated from Valentinian (after 365) to Maximus, and were apparently hidden about 385-387. Both hoards are now in the British Museum.

**Roman Coins Found in Anglesey.**—A small find of Roman republican and imperial coins made at Llanfaethlu, Anglesey, North Wales, sometime in the seventies of the last century, is now first described by G. F. H[ILL]. The dates of the coins extend from 150 B.C., or thereabout, to 87 A.D., soon after which latter date the hoard appears to have been buried. (*Num. Chron.* 1912, pp. 225-227.)

## AFRICA

**Some Place-names in Eastern Libya.**—There is at present a growing tendency to exaggerate the preponderance of Semitic influence in Eastern Libya—a tendency which threatens to obscure the fact that, despite all foreign infiltrations, that region was in ancient times a country fundamentally Hamitic both in population and language. In *S. Bibl. Arch.* XXXIV, 1912, pp. 234-238, O. BATES discusses certain place-names found in antiquity between the Tunisian Regency and Egypt that form a part of the body of evidence which shows that the population to the west of Egypt was Hamitic and not Semitic, and that the language of these Eastern Libyans was a form of one of those languages which to-day survive throughout Northern Africa under the general name of Berber.

**A Metrical Inscription from Mdaourouch.**—In *C. R. Acad. Insc.* 1912, pp. 151-156 (fig.), F. CUMONT discusses a metrical funerary inscription from Mdaourouch, the ancient Madaurus, Algeria, now in Brussels. The deceased, who had been initiated into the mysteries of Bacchus, is expected to banquet with the gods in the other world.

**The Small Bronzes of Mahdia.**—In *Mon. Piot*, XVIII, 1910, pp. 5-17 (5 pls.; 3 figs.), A. MERLIN discusses the small bronze figures found in the sea off Mahdia (see *A.J.A.* XVI, p. 269).

**Roman Remains in Tunisia.** — In *Rec. Past*, XI, 1912, pp. 110-124 (11 figs.), J. G. WINTER describes a recent visit to the Roman ruins in Tunisia especially those of Carthage, Dougga, Susa, and El-Djem.

**Surveying in Roman Africa.** — In *Bonn. Jb.* 1911, pp. 39-126 (7 pls.; 7 figs.), W. BARTHEL publishes an elaborate study of the Roman land survey in Africa. The maps show how much of the Roman delimitation may still be traced.

**Tamallen.** — In *B. Soc. Ant. Fr.* 1912, pp. 286-292, J. TOUTAIN shows that the town of Telmine in the oasis of Nefzaoua in Southern Tunisia is the site of the ancient Turris Tamalleni, also known as Tamallen. It was a *turris* or *πύργος* of the Nybgenii.

## EARLY CHRISTIAN, BYZANTINE, AND MEDIAEVAL ART

### GENERAL AND MISCELLANEOUS

**Byzantine Monuments in Constantinople.** — In *Arch. Miss.* N. S. 3, 1911, pp. 1-17 (14 pls.), J. EBERSOLT reports upon his mission to Constantinople to study Byzantine seals, early churches, and pieces of Byzantine sculpture scattered about Stamboul.

**Saint Eirene at Constantinople.** — The church of Saint Eirene at Constantinople has been thoroughly examined and measured, and drawings and photographs have been made by Walter S. George. His drawings, photographs, description, and discussion are published with an historical notice by Alexander Van Millingen. In an appendix A. M. Woodward and A. J. B. Wace describe, illustrate, and discuss the monument of Porphyrios (see *R. Arch.* XVIII, 1911, pp. 76 ff.; *B.S.A.* XVII, 1910-1911, pp. 88 ff.). The basilica built by Constantine, burnt in 532 A.D., may have influenced the plan of Justinian's church. The lower walls of the existing edifice, as high as the springing of the wide vaults, and the piers of the interior walls up to the gallery level may well date from the time of Justinian. The same is true of capitals and various details. The present narthex was probably built after the fire of 564, and the upper parts of the building after the earthquake of 740. Buttresses and the chambers at the eastern end were later additions. Not all of these conclusions are certain. The monument of Porphyrios, a victorious charioteer, is to be dated 490-510 A.D. The reliefs show a late survival at Constantinople of Roman, as distinguished from Byzantine, style. [*The Church of Saint Eirene at Constantinople*, by W. S. GEORGE, Architect, with an historical notice by ALEXANDER VAN MILLINGEN, and an Appendix on the Monument of Porphyrios by A. M. WOODWARD and A. J. B. WACE. London, 1913, Henry Frowde, Oxford University Press. xiv, 87 pp.; 30 pls.; 39 figs. 4to. Two guineas net.]

**Studies in Byzantine Sculpture.** — In *Arch. Miss.* N. S. 3, 1911, pp. 19-109 (23 pls.), L. BRÉHIER presents a study of the different techniques employed in Byzantine sculpture.

**Byzantine Pottery from Sparta.** — *B.S.A.* XVII (session of 1910-1911), pp. 23-28 (4 pls.; fig.), R. M. DAWKINS and J. P. DROOP describe the Byzantine pottery found at Sparta. The *graffiato* ware is divided in accordance with the designs and technique into five classes, the painted ware into two.



The incised designs are hatchings, spirals, animals, mostly birds, and floral designs. The glaze varies from bright yellow to dark brown and greenish. The white slip is sometimes cut away so that the red of the clay is visible. The painted vases show green, brown, blue, and black on a light ground.

**The Mosaics of St. Demetrius.** — In *Mon. Piot*, XVIII, 1910, pp. 225-247 (6 pls.; 2 figs.), C. DIEHL and M. LE TOURNEAU discuss the mosaics of the church of St. Demetrius at Salonica, calling attention especially to their excellence. Those dating from the sixth century are the best of that time.

**The Paintings of Toqale Killissé in Cappadocia.** — In *R. Arch.* XX, 1912, pp. 236-254 (7 figs.), G. DE JERPHANION describes the paintings in the church of Toqale Killissé in Cappadocia. He corrects previous readings of the inscriptions. By means of these and by comparison with paintings at Geurémé, a few miles distant, he arrives at the conclusion that the paintings at Toqale date from the reign of Nicephoros Phocas, A.D. 963-969.

**The "Renaissance" of Byzantine Painting.** — In *R. Arch.* XX, 1912, pp. 127-142, THÉODORE SCHMIDT discusses the so-called Renaissance of Byzantine painting in the fourteenth century, best exemplified by the mosaics of the Kahrie-djami at Constantinople. He finds that there was no real renaissance, but that the painters used traditional methods and figures of religious art side by side with attempted imitation of reality. This latter method developed in profane art, and in the mosaics of Kahrie-djami the traditions of religious and profane art are combined.

**The Monument of Porphyrios.** — In *B.S.A.* XVII (session of 1910-1911), pp. 88-92, A. M. WOODWARD gives the text of the inscriptions on the monument of the charioteer Porphyrios (see *R. Arch.* XVIII, 1911, pp. 76 ff.; *A.J.A.* XVI, 1912, p. 294) in Constantinople. Notes on the metre of the inscriptions in popular Greek and on a recent article by P. Maas ('Metrische Akklamationen der Byzantiner,' *Byz. Z.* XXI, 1912, pp. 28 ff.) are added by J. B. BURY, pp. 92-94.

**John Covel's Account of Mount Athos.** — In *B.S.A.* XVII (session of 1910-1911), pp. 103-131 (7 figs.), F. W. HASLUCK publishes the notes on Mount Athos written by John Covel who visited the monasteries in 1677. Some comments are added.

**A Byzantine Lead Seal.** — In *J. Int. Arch. Num.* XIV, 1912, pp. 55-60 (2 figs.), K. M. KONSTANTOPOULOS discusses a seal attributed by G. Schlumberger to the emperor Nicephoros Phocas and shows that it dates from the end of the eleventh century, and should probably be assigned to Nicephoros Melissinos.

**Catalogue of the Van Stolk Collection.** — A catalogue of the Van Stolk collection gives a brief description of over one thousand objects, most of which are of considerable interest. They comprise sculptures, pictures, carpets, embroideries, metal work, stained glass, furniture, etc. The illustrations add greatly to the value of the catalogue. J. B. van Stolk signs the introduction. [*Catalogue des Sculptures, Tableaux, Tapis, etc. formant la collection d'objets d'arts du Musée van Stolk, Janstraat 50 Harlem.* La Haye, 1912, Martinus Nijhoff. 134 pp.; 5 colored pls.; 302 figs. 12mo. 1 fl.]

**Depopulation in the Aegean Islands.** — In *B.S.A.* XVII (session of 1910-1911), pp. 151-175 (3 figs.), F. W. HASLUCK discusses the *Isolarii* of Antonio di Millo (1582) and Francesco Lupazzolo (1638) and the condition of the Aegean Islands after the Turkish conquest. Many islands had been

nearly or quite depopulated, but settlers were brought to some of them by the Turks. Changes of population were caused later by the Cretan war of 1645-1669, the Orloff revolution period (1770-1774), and the Greek War of Independence (1821-1830). Such changes involve also changes of dialect. An appendix (pp. 176-181) deals with the eruptions of Santorin, 1457-1637.

**Heraldry of the Rhodian Knights.** — In *B.S.A.* XVII (session of 1910-1911), pp. 145-150 (3 figs.), F. W. HASLUCK discusses two marble slabs with armorial bearings, which were formerly in the castle of St. Peter (built in 1344) at Smyrna. They are now built into the circular court of the prison. The arms are those of De Heredia, the Order of St. John, the Papacy, d'Allemagna, Des Baux(?), and one is unknown.

**Genoese Heraldry and Inscriptions at Amastra.** — In *B.S.A.* XVII (session of 1910-1911), pp. 132-144 (7 figs.), F. W. HASLUCK describes and illustrates the Genoese coats of arms and inscriptions at Amastra (Amastris, Samastro) on the Black Sea and, in two appendices, Genoese monuments at Trebizond and Pera.

**The Problem of the Origin of the Remains at Meshetta.** — In *Z. Assyriol.* XXVII, 1912, pp. 129-138, R. BRÜNNOW contests the theory recently expressed by Herzfeld that the buildings at Meshetta are of Omayyadian origin, and maintains that these edifices are of pre-Mohammedan origin, and must belong to the fifth or possibly the sixth century.

**Christian Remains in Tunis.** — In *Mél. Arch. Hist.* XXXXII, 1912, pp. 3-26, RENÉ MASSIGLI discusses (1) a baptismal font of the sixth century from Sidi Mansour in Tunis, analogous to the *baptistères à rosace* previously



FIGURE 6. — PSALTER 'Αγίου Τάφου, FOL. 108 vo., FOL. 109 ro.

described by Gauckler; and (2) two small basilicas, near Hamman Lif and Hanchir Rhiria, with marked peculiarities, such as a transept in the latter.

**The Psychostasis in Christian Art.** — In *Burl. Mag.* XXII, 1912, pp. 94-105, MARY P. PERRY discusses the psychostasis in Christian art. She

treats the Egyptian representations, points out the absence of the *motif* in far eastern art save where it has been introduced through Christian influence, and notes the existence of the idea in Persian and Mohammedan mythology. Greek examples of the weighing of earthly destinies are found on the "Ludovisi Throne" and in several vase-paintings. The weighing of souls appears in Byzantine art as early as the eleventh century, but an earlier example can probably be found in the Muirdach Cross of the tenth. St. Michael is the regular "weigher" in the Christian representations. The flasks that the devils carry in the mosaic of Torcello seem to stand for temptations, or sins. The figures in the scale-pans represent the good and evil sides of the dead, who sometimes appears as a separate figure watching the process.

**An Early Type of Psalter Illustration in the "Aristocratic" Style.**

— A. BAUMSTARK publishes in *Oriens Christ*, 1912, pp. 107–119, a miniature in a Psalter preserved in the Monastery of the Holy Sepulchre in Jerusalem, ascribed by Papadopoulos to the twelfth century (Fig. 6). It represents the repentance of David, and is executed according to the continuous method, showing Nathan standing in front of the king, and to the right David prostrate on the ground. Comparison with the well-known Psalter in the Bibliothèque Nationale (Paris Gr. 139) seems to show that in the Jerusalem miniature we have a type approaching the original form of the scene, which was afterward modified in the Paris Psalter and other manuscripts.

## ITALY

**The Gnostic Character of the Hypogeum of Trebius Justus.** — The hypogeum of Trebius Justus discovered on the Latin Way in 1911, is decorated by a series of frescoes of the latter half of the third century, whose general character may be seen from the accompanying illustration (Fig 7). The occurrence of the Good Shepherd in one of the frescoes points to a Christian element in the decoration, but other details, and the Gnostic ring to some of the graffitti, make it likely that the sepulchre belonged to a Gnostic sect representing one of the many syncretisms between Christianity and the beliefs of Egypt. This is the conclusion reached by O. MARUCCI in his article on the hypogeum in *N. Bull. Arch. Crist.* 1912, pp. 83–99. The graffitti are published *ibid.* pp. 43–56, by P. FRANCHI DE' CAVALIERI.

**The Catacombs of S. Callixtus.** — In *J.R.S.* I, 1911, pp. 107–127, Miss E. R. BARKER gives a general account of the topography of the catacombs of S. Callixtus in the light of the discoveries of the last ten years.

**S. Maria Nuova at Viterbo and S. Francesco Di Vetralla.** — Apropos of the recent restoration of the church of S. Maria Nuova at Viterbo, A. MUÑOZ contributes to *Boll. Arte*, VI, 1912, pp. 121–146, a description of the church and its monuments, as well as the neighboring and similar church of S. Francesco di Vetralla. Both date *ca.* 1100. The most interesting features of the first are: a fresco of 1293 representing the Crucifixion, to which has been added a figure of Sta. Barbara of the fourteenth; and another fresco of the fourteenth century representing the Madonna with St. John Baptist, with a Christ bearing the Cross in a separate compartment to the right. S. Francesco di Vetralla contains several works

of importance, *e.g.* the tomb of Briobris by Paolo da Gualdo, a fresco of the school of Benozzo Gozzoli representing St. Ursula and her virgins, and a marble ciborium of the fifteenth century.

**Giovanni Da Bologna.** — In *Rass. d' Arte*, XII, 1912, pp. 103–106, F. FILIPPINI seeks to prove from documentary evidence and the style of the



FIGURE 7. — FRESKO FROM THE HYPOGEUM OF TREBIUS JUSTUS.

authentic paintings of Giovanni da Bologna that he was not educated in the Venetian school, as Moschetti maintains, but received his first training in Bologna itself.

## FRANCE

**The Earliest Ambulatories.** — In *Mh. f. Kunstw.* V, 1912, pp. 358–376, E. GALL publishes a second article on the history of the ambulatory. In this he subjects the dates of the earliest examples to a severe critique with the result that none appear to be earlier than that of St. Martin at Tours, which was assigned to the early eleventh century in his first article (see *A.J.A.* 1912, p. 597). His conclusions may be seen from the table annexed to the article, in which the dates of the buildings are given :

- 997-1015 . . . Tours . . . St. Martin.  
 Ca. 1000 . . . Clermont-Ferrand . . . Cathedral.  
 Ca. 1010-1029 . . . Orléans . . . St. Aignan.  
 1020-1024 . . . Chartres . . . Crypt of Cathedral.  
 Ca. 1030 . . . Auxerre . . . Crypt of Cathedral.  
 Ca. 1050 . . . Le Mans . . . Notre-Dame-de-la-Couture.  
 Ca. 1052 . . . Vignory . . . St. Etienne (copy of Chartres.)  
 1070-1073 . . . Canterbury . . . St. Augustine.  
 Ca. 1080 . . . St. Savin.  
 Ca. 1090 . . . Le Mans . . . St. Julien-du-Pré.  
 1095 . . . Cluny (choir).  
 1096 . . . Toulouse . . . St. Sernin.  
 1096 . . . St. Jean-de-Montierneuf.  
 1097 . . . Nevers . . . St. Etienne.  
 1099 . . . Poitiers . . . Ste. Radegonde.

**The Apocalypse of Angers.**—In *B. Soc. Ant. Fr.* 1912, pp. 229-234 is a communication by L. DE FARCY on the tapestry representing the Apocalypse which is preserved in the cathedral of Angers. He identifies the figure which appears on each piece, a philosopher-like person meditating over a book, as Louis I of Anjou, who had the tapestries made. The arms on the escutcheons upheld by the angels are those of the Order of the Cross, and it is probable that the tapestry was originally made to be presented to this order and figured in its chapter room, probably in the castle of Angers. P. DURRIEU (*ibid.* pp. 234-235) disagrees with De Farcy in regard to the philosopher figures, seeing in them the customary Jewish prophets often introduced into such connections in the Middle Ages and the Renaissance.

**Two Manuscripts in the Musée Jacquemart-André.**—The collections of M. André, recently given to the French nation in the form of a special museum, are the subject of a series of articles in the *Gaz. B.-A.*, of which the first (VIII, 1912, pp. 85-96) is from the hand of Count P. DURRIEU, and describes the two manuscripts of the collection, the *Heures* of Jeanne of Savoy, and the *Heures du Maréchal de Boucicaut*. The former is of the early fourteenth century and is the product of that Parisian school of miniaturists which illuminated a number of well-known manuscripts, among them the Franciscan breviary in the possession of Mr. J. P. Morgan. It is adorned with eighty miniatures. The other belongs to the end of the fourteenth and the beginning of the fifteenth century, contains forty-three illustrations of the finest character (one added by a later possessor), and is assigned by the writer to a painter of Bruges, who lived at Paris and travelled in Italy, having done a "livre d'heures" for the Visconti of Milan which is now in Turin. This painter, whom Durrieu identifies with a certain Jacques Coene, shows himself a lover of landscape of remarkable invention, considering that he antedates the Van Eycks, and a portraitist of power.

**Primitives and their Signatures.**—In *R. Arch.* XX, 1912, pp. 77-87 (12 figs.), F. DE MÉLY discusses some of a series of portraits contained in Velley's *Histoire de France*, published in the eighteenth century. The portraits were derived by Velley from earlier collections, one of which was that of Schryver (published at The Hague in 1684). Portraits by Jan van Eyck,

Roger of Bruges (not Van der Weyden), and Mostaert in the "Musée Scriveur" and by Rubens in Vienna are discussed and identified.

**Pierre de Montereau and Notre Dame de Paris.** — In *M. Soc. Ant. Fr.* LXXI, 1911, pp. 14-28, H. STEIN publishes a newly discovered document to prove that after the death of Jean de Chelles not later than 1160, Pierre de Montereau had charge of the construction of the cathedral of Notre Dame de Paris, and probably continued in charge until his death in 1267.

**The Sainte-Chapelle in the Bois de Vincennes.** — In *M. Soc. Ant. Fr.* LXXI, 1911, pp. 225-287, M. ROY publishes a series of documents which throw much light on the completion of the Sainte-Chapelle in the Bois de Vincennes under Henry II.

**Lead Seals in France.** — In *M. Soc. Ant. Fr.* LXXI, 1911, pp. 165-182 (5 figs.), J. ROMAN discusses the origin of the lead seal, and its use in France from its first appearance in the eighth century to the fifteenth century.

### GERMANY

**The Town Walls of Münstereifel.** — The important town walls of Münstereifel, not far from Bonn, together with measures for their preservation, are described and illustrated by CLEMEN in *Bonn. Jb.* 1911, pp. 31-42 of the "Bericht" (pl.; 10 figs.).

**The Restoration of Trier Cathedral.** — In *Bonn. Jb.* 1912, pp. 53-73 of the "Bericht" (3 pls.; 16 figs.), T. WIEGAND publishes a full account of the restoration of the cathedral of Trier during the years 1901-1909.

### GREAT BRITAIN

**Further Parallels to early Anglian Ornament.** — In *Burl. Mag.* XXI, 1912, pp. 193-194, Sir MARTIN CONWAY cites parallels to the ornament on the Ruthwell cross (discussed in *A.J.A.* 1912, p. 598) in the decoration of several crosses and cross-shafts of the British Isles. He points out several interesting Coptic affinities in addition to those cited by Lethaby and adds some parallels drawn from early sculpture in Switzerland.

**Death in English Art and Poetry.** — In a preliminary article on the Dance of Death in English Literature and Poetry, W. STORCK discusses the origin and development of the legend of "The Three Living and the Three Dead." The story took literary form in France during the thirteenth century. The addition of the detail of representing the three living kings as hunting seems to be later, and it was only in the fourteenth century that the story becomes the vision of the hermit Macarius. The legend made its way into England by way of the Channel Islands, and seems to have spread itself especially over the south of the island. In the earlier type of pictorial representations the three living kings are represented as merely standing facing three skeletons; later on they appear on horseback, sometimes accompanied by squires and dogs. (*Burl. Mag.* XXI, 1912, pp. 249-256.) A second article (*ibid.* pp. 314-319) gives a *catalogue raisonné* of the representations of the scene in English church frescoes and manuscripts.

**The Date of the Ruthwell and Bewcastle Crosses.** — Careful examination of the crosses at Ruthwell and Bewcastle, comparison of their carvings and inscriptions with other works, and due regard to the facts of history lead to the conclusion that the two crosses are works of the twelfth

century, and that their erection is due to the influence of King David of Scotland (1107-1153). (ALBERT S. COOK, *The Date of the Ruthwell and Bewcastle Crosses*, Transactions of the Connecticut Academy of Arts and Sciences, Vol. 17, pp. 213-361. New Haven, 1912, Yale University Press. 149, iii pp.; 34 figs.; 8vo.)

## RENAISSANCE ART

### GENERAL AND MISCELLANEOUS

**Architecture in Northern Painting.** — A. GRIESEBACH's second paper on architecture in northern painting in *Mh. f. Kunstw.* V, 1912, pp. 254-272, comprises an interesting treatment of the architectural backgrounds of Dutch, Flemish, and German masters of the fifteenth and sixteenth centuries. From the beginning of the fifteenth century Romanesque begins to supplant Gothic in the backgrounds, and has practically replaced it by the middle of the century. The last of the older masters to reproduce Italian buildings are the brothers De Limbourg, and the first northern painter to use them again is Fouquet. The clearest attempt at realism is in representations of Jerusalem, where the Dome of the Rock is more or less faithfully reproduced, though the rest of the city conforms to the prevalent Gothic or Romanesque. With the sixteenth century begins the Gothic baroque, a fantastic mixture of Italian Renaissance, Romanesque, Gothic, and Oriental, which far transcends the Rococo of contemporary building.

**The Picture Gallery of the Hermitage.** — L. RÉAU's first article on the picture gallery of the Hermitage in *Gaz. B.-A.* VIII, 1912, describes the gradual formation of the gallery, and the chief treasures of the Italian and French schools. Among the less known paintings which he cites are a tondo, a Virgin adoring the Child, attributed by Berenson to his Amico di Sandro, and by De Liphart to Filippino, a Portrait of a Young Girl by Francesco Melzi, and a Deposition by Paolo Veronese.

**Identification of a Van Dyck Portrait.** — A. VAN DE PUT identifies the subject of the Van Dyck portrait in the Dulwich Gallery with Emanuel Philibert, Prince of Oneglia, third son of Charles Emanuel I of Savoy, and governor of Sicily, 1621-1634 (*Burl. Mag.* XXI, 1912, pp. 311-314).

**Studies in the Art of Rubens.** — In *Jb. Kunsth. Samm.* 1912, pp. 257-297, F. M. HABERDITZL publishes a monograph on the art of Rubens. The writer first treats the youthful work of the painter, and then takes up his relation to the antique, classifying his paintings in this regard into (1) a group wherein antique marbles have given the painter the central *motif* of the picture, which is then surrounded by fantastic detail of his own invention; (2) a group in which he has drawn from the antique his scheme of composition; (3) the paintings in which the antique *motif* has been thoroughly transformed in the sense of the baroque.

**Della Robbias in America.** — The first of a Princeton series of Monographs in Art and Archaeology presents in the form of a descriptive catalogue an account of the seventy-three works of the Della Robbia school of sculpture, which are now in the United States, for the most part in private collections. Separate divisions of the book treat of the works of Luca, Andrea, and Giovanni della Robbia, and miscellaneous Robbia works, glazed

terra-cotta reliefs which cannot be assigned to any one member of the school. [ALLAN MARQUAND, *Della Robbias in America*, Princeton, 1912, Princeton University Press. xiv, 184 pp.; 72 pls.; 4to; \$4.50 net. Princeton Monographs in Art and Archaeology 1.]

**Jettons at the University of Liverpool.**—In *Ann. Arch. Anth.*, F. P. BARNARD publishes 120 jettons or counters for use on the counting-board in the possession of the University of Liverpool.

## ITALY

**The Burlington Exposition of Venetian Painting.**—An article on the Burlington exposition of Venetian painting appears in *Rass. d' Arte*, XII, 1912, pp. 88–92, from the hand of T. BORENIUS. The most important of the pictures discussed are: a Madonna by Crivelli, another Madonna by Antonello da Messina; two mythological scenes attributed to the Pseudo-Boccacino; and an Annunciation by Bissolo. All these are from the Benson collection. The “Giorgiones” shown at the exhibition failed to convince the writer.

**The Campanile in Venetian Painting.**—In *Rass. d' Arte*, XII, 1912, pp. 49–58, G. FOGOLARI reviews the use of the Campanile in the backgrounds of the painters of Venice, pointing out its symbolical character as the type of the city. The painters cited in this connection are Veronese, Gentile Bellini, Sebastiano del Piombo, Vittore Carpaccio, Titian, Bonifacio Veronese, Tintoretto, Francesco da Ponte, and a number of later artists.

**The Chronology of the Works of Dosso Dossi.**—Youthful works of Dosso Dossi, done between 1500 and 1505, showing the style of the quattrocento, and connected with some particular Ferrarese master, are not to be found. After 1505, we find some rather unskilful, but independent paintings. With 1513 begins the first “Master-style” of the artist, showing more refinement, an increased liveliness of posture, and a subdued coloring due to the growing influence of the Venetians. To this period belong the two Circe pictures (Benson collection and the Borghese gallery), the so-called “Fool” of Modena, and the Capitoline Holy Family. The second “Master-style” in which the lively temperament of the master is allowed full play, begins with 1522. (HENRIETTE MENDELSON, *Jb. Preuss. Kunsts.* XXXIII, 1912, pp. 229–251.)

**Filippo Lippi's Portrait.**—In *Burl. Mag.* XXI, 1912, pp. 194–200, M. CARMICHAEL attacks the accepted interpretation of the “Monk's head” in Filippo's Coronation in the Academy as the portrait of the artist, showing that the dress of the figure is not that of the Carmelite order to which Filippo belonged, that the inscription “*Is perfecit opus*” refers to the donor, not to the painter, and that the features do not tally with the bust of Lippi which his son had carved on his tomb at Spoleto. The ecclesiastic in the picture is, therefore, to be regarded as the Canon of S. Lorenzo, Francesco Maringhi, who ordered the Coronation in 1441.

**Ancient Sculpture in Rome in the Renaissance.**—In the first volume of his *Le Statue di Roma*, Dr. HÜBNER undertakes to make a list of the ancient statues in Rome in the time of the Renaissance. He employs literary sources such as the descriptions of Rome by travellers; copper plates engraved in the sixteenth century; and the sketch-books of artists of the



time; and discusses the collections of ancient sculpture in Rome in the fifteenth and sixteenth centuries. [*Le Statue di Roma. Grundlagen für eine Geschichte der antiken Monumente in der Renaissance.* Von PAUL GUSTAV HÜBNER. I: Quellen und Sammlungen. Leipzig, 1912, Klinkhardt und Biermann. 125 pp.; 14 pls.; 4to. M. 22.50.]

**Donatello's David and Praxiteles' Eros.** — In *Mh. f. Kunstw.* V, 1912, pp. 303-310, A. HAHR defends the hypothesis that the *motif* of the bronze David of Donatello is inspired by an antique statue of the type of Praxiteles' Eros, possibly by the Eros from Centocelle in the Vatican.

**Leonardo's David.** — *Rass. d' Arte*, XII, 1912, pp. 128-132, contains a posthumous article from the pen of E. SOLMI (d. July 30, 1912) in which he points out that the name of Leonardo was mentioned as a candidate for the task of carving the block of marble which afterward produced the David of Michelangelo, and identifies a sketch of a figure of David by Leonardo (Louvre) as that artist's design for the statue which he proposed to make. The writer rejects the usual interpretation of the sketch as a copy of Michelangelo's work on the ground that it is too inaccurate as a copy, and of too early a date.

**The Weber Madonna and the Emperor Mundi.** — H. UHDE-BERNAYS discusses the relations of the Weber Madonna and the Emperor Mundi of Mantegna in *Mh. f. Kunstw.* V, 1912, pp. 273-278, discovering that their composition is carried on in a mathematically identical plan.

**A Madonna by Giovanni Bellini.** — DETLEV FREIH. VON HADELN describes in *Z. Bild. K.* XXIII, 1912, pp. 289-292, a Madonna by Giovanni Bellini recently transferred from a private collection in England to the Nemes collection at Budapest. The donor's portrait is curiously inserted behind the figure of the Madonna, and the latter gazes out directly at the spectator. The same composition, minus the donor, is repeated in a Madonna of Francesco Tacconi in the National Gallery, and another of the school of Bellini in the Scalzi at Venice. But in these pictures the gaze of the Virgin is lowered, and for this and other reasons, the writer believes that there was another Madonna from the painter's hand which gave the Virgin such downcast eyes, and that this picture served as model for those of Tacconi and the Scalzi, while it was modified by Bellini himself into the form represented by the Madonna of Budapest.

**The Madonna Bénois, its Replicas and Date.** — The attribution of the Madonna Bénois in the collection of Mme. Bénois of St. Petersburg to Leonardo is supported by many critics, and is the starting point of the study which G. GRONAU dedicates to the picture in *Z. Bild. K.* XXIII, 1912, pp. 253-259. He assembles the replicas of the painting, some of which are from the hands of Dutch and Flemish painters, points out again the connection with it of the drawing in the British Museum, and shows, from the fact that it is copied by a Florentine master early in the sixteenth century, while there are no replicas from the hands of the Lombard painters, that the picture must still have been in Florence about 1510. Lorenzo di Credi's copy in Dresden must have been made *ca.* 1479, and many things in the picture show that it is a product of Leonardo's period of apprenticeship with Verrocchio. In all probability it is one of the Madonnas which the inscription on one of Leonardo's sketches in the Uffizi tells us he began in 1478.

**Marco Marziale.** — In *Jb. Preuss. Kunsts.* XXXIII, 1912, pp. 122-148,

B. GEIGER completes his monograph on Marco Marziale, the partial purpose of which was to disprove, both for him and other North Italian painters, the ultramontane influence which critics often see in his work. The peculiarities which give rise to this misconception are due to local syncretisms.

**Palma Vecchio the Painter of "Temperance."**—The "Temperance" in the Diploma Gallery of the Royal Academy in London has been ascribed to Giorgione. This attribution is no longer seriously considered, but the picture has been given by Berenson to Beccaruzzi. Sir CLAUDE PHILLIPS in *Burl. Mag.* XXI, 1912, pp. 270-272, argues that the style points rather to Palma Vecchio.

**Pictures by Bartolomeo Veneto.**—Apropos of the Madonna in the Landesmuseum at Münster, which G. Pauli recently suggested was a forgery (see *A.J.A.* 1912, p. 459), H. Cook points out in *Rass. d' Arte*, XII, 1912, pp. 77-78, that the use of a cut by Lucas van Leyden in the group of the mounted king and attendants in the background points to Bartolomeo Veneto, who is known for the employment of northern cuts in his pictures. Further confirmation of the attribution is afforded by a comparison with Bartolomeo's Madonna in the Benson collection. In the same article, G. CAGNOLA adds to the list of the painter's works a Madonna in the collection of Comm. Bozzotti in Milan.

**Problematical Pictures.**—In *Boll. Arte*, VI, 1912, pp. 291-302, G. BERNARDINI discusses a series of interesting pictures of which the authorship is still a matter of conjecture. The first, a Madonna with Saints in the Lucca Gallery he assigns, with reservations, to Cosimo Rosselli. The Coronation of the Virgin in the same gallery is an imitation of a similar painting in S. Frediano by Francia, and is to be assigned to some Florentine or Lucchese painter in the manner of Ghirlandaio. A Visitation in the Lucca Gallery betrays the manner of Neroccio. A follower of Piero di Cosimo must have done the Madonna and Saints in the Museo di S. Marco in Florence, there ascribed to Bugiardini. Another Madonna with Sts. Nicholas and Michael in the same collection is evidently a fourteenth-century piece worked over by a follower of Ghirlandaio. The Virgin giving her girdle to St. Thomas in the Cenacolo di S. Apollonia in Florence is of the school of Filippino Lippi. An Adoration of the Magi in the Queini Stampalia collection in Venice shows the manner of Rizo di S. Croce. The Betrothal of St. Catherine in the Concordi Gallery at Rovigo belongs to the school of Giovanni Bellini.

**The Authorship of Venus Disarming Love.**—The Venus disarming Love in a private collection in Strassburg has been ascribed to Correggio. The technique, however, and comparison with works of Luca Cambiaso, especially a drawing of the same subject, make it clear that the latter is the author of the painting. (H. Voss, *Mh. f. Kunstw.* V, 1912, pp. 321-322.)

**Parrasio Micheli.**—DETLEV FREIH. VON HADELN contributes to *Jb. Preuss. Kunsts.* XXXIII, 1912, pp. 149-172, a monograph on the life and œuvre of the sixteenth-century Venetian painter Parrasio Micheli.

**Notes on Italian Medals.**—G. F. HILL contributes to *Burl. Mag.* XXII, 1912, pp. 131-138, a series of notes on (1) a number of unassigned pieces of Florentine origin; (2) a medal with the jugate heads of Girolamo, Count of Panico, and Pompeo Ludovisi, by Cavino; and (3) a medal of Girolamo Vida by Tegnizia.

## SPAIN

**Spanish Pictures in the Possession of the King of Roumania.** — In *Z. Bild. K.* XXIII, 1912, pp. 213-218, V. von LOGA describes a series of important paintings existing in the royal castles of Pelesch and Bucharest: a "Portrait of an Unknown Man," by Greco; a Coronation of the Virgin by some Castilian master; a Flight into Egypt by El Mudo; a Pentecost by Luis Tristan; four religious subjects by Greco, an Adoration of the Magi, a Spasalizio, a Holy Family, Christ parting from His Mother, and The Ecstasy of the Magdalen, by José Antolinez.

**A new Attribution of the Borro Portrait.** — The Borro portrait in the Berlin gallery which is supposed to represent the Italian general Alessandro del Borro has been variously assigned to Velasquez, Tiarini, Vermeer van Delft, and Andrea Sacchi. A. L. MAYER, starting from the assumption that the painter must be a Spaniard, proposes to assign the picture to Juan Carreño de Miranda on the basis of similarities with works of this master. (*Mh. f. Kunstw.* V, 1912, pp. 343-345.)

**Bartolomé Bermejo's Triptych at Acqui.** — The triptych representing the Madonna and Child seated on a saw, together with a donor and various minor scenes and figures, which is preserved in the cathedral at Acqui in Italy is signed: *Bartolomeus Rubeus*. Its earlier publisher, Pellati, was in doubt whether to identify the author with the Cordovan painter Bermejo (*i.e.* the "red" — Rubeus), or with a certain Rosso of the Ferrarese school. J. PIJOAN contributes to *Burl. Mag.* XXII, 1912, pp. 17-25, a very complete review of the Bermejo question and shows by the evident traces of Spanish character in the triptych, that it too is to be added to the *œuvre* of the Spanish painter. The saw probably has reference to the family of the donor, the name Sierre, or Serra, being common in the Catalan country.

## FRANCE

**Sienese Artists and the Très Riches Heures of the Duc de Berry.** — In *Mon. Piot*, XVIII, 1910, pp. 183-224 (pl.; 38 figs.), F. DE MELY shows that the illuminations in the *Très Riches Heures* of the Duc de Berry are not wholly the work of French artists. There is documentary evidence of Sienese artists being in the Duc's employ, and furthermore Siena is represented in the background in the scene representing the adoration of the Magi. On the border of the garment of one of the horsemen in this scene is the name FILIPPVS, probably to be identified with "Filippo di Francesco di Piero di Bertuccio" who was married in Siena in 1394 and was presumably a miniature painter.

**The Zodiac of the Heures du Duc de Berry.** — In an article in *Gaz. B.-A.* VIII, 1912, pp. 195-201, F. DE MELY contends that the figures in the miniature which passes under the name "Zodiac" in the *Très Riches Heures* in the Musée de Condé at Chantilly are female, not male. Their curious arrangement, back to back, may be explained on the hypothesis that they are copied from two of the figures in the Roman group of the Three Graces at Siena. If so, we have here another evidence of the influence of Siena in the miniatures of the manuscript.

**The School of Nice.** — L. H. LABANDE continues his treatise on the painters of Nice in the fifteenth and sixteenth centuries in *Gaz. B.-A.* VIII,

1912, pp. 63-74 and 151-172. The first article is concerned chiefly with François Bréa, the second discusses the unassigned pictures in the recent exposition of local painting held at Nice. The most important of the pictures discussed are: an altar piece dedicated to the Magdalen from the church of Contes, 1520-1530; a "Damnation of Sinners," early sixteenth century, in the church of Bar; a "Man of Sorrows" of the same period in the church of Biot; and a curious Crucified Christ, Madonna, donor and Saints from the chapel of Penitents at Puget-Théniers, dated 1525. A brief article on the Exposition appears also in *Rass. d' Arte*, XII, 1912, pp. 81-87, contributed by G. CAGNOLA.

**A Portrait of Michelle de France.**—In the collection of Baron von Bissing in Munich is a portrait which we learn from the inscription on the original frame is the likeness of Michelle de France, wife of Philip the Good, duke of Burgundy. Philip became duke in 1419, and his wife died in 1422, which dates the portrait securely 1419-1422. The traditional attribution is to the Van Eycks, but the style of the portrait is against this. The picture is rather the work, or a copy of the work, of a Burgundian painter, probably in the atelier of Henri Bellechose, influenced by the Flemish school. (H. NASSE, *R. Arch.* XIX, 1912, pp. 406-412.)

## GERMANY

**The Career of the Hausbuchmeister.**—K. F. LEONHARDT and H. T. BOSSERT contribute to *Z. Bild. K.* XXIII, 1912, pp. 238-252, the last of the series of articles on the Hausbuchmeister. The general result of their studies is the establishment of the artist's career on several debated points. His name was Heinrich Mang, son of the painter Mang, called Schnellaweg, and he was probably born about 1450 in Augsburg. At the death of his father, in 1472 or 1473, he removed to Ulm. His activity in Suabia lasted at least eight years, after which he passed a long period on the Rhine. The late drawing for Heinrich Heinzeler, which certainly dates after his second trip to the Netherlands of 1488, seems to show that his career ended near his former home.

**Dürer Studies.**—In Heft 4 of *Jb. Kunsth. Samm.* 1912, pp. 183-227, J. MEDER discusses Dürer's journey to the west of Germany in 1490-1494, his first trip to Venice (1494-1495), and the Adoration of the Holy Trinity in Vienna. In the first discussion the writer deduces Dürer's route through the west of Germany from the contemporary map of Germany published by George Glockendon of Nürnberg, and the drawings and wood-cuts that can be assigned to this period. His Venetian route is similarly determined, and a classification made of the works produced by Dürer during his stay in Italy, together with the drawings after Italian masters. With regard to the Holy Trinity in Vienna, Meder shows that motifs of the frame are derived from the terra-cotta altar of Giovanni da Pisa in the Eremitani at Padua while the arrangement of saints around the central group is drawn from the French mediaeval scheme of the Last Judgment, particularly the adaptation thereof in the tympanum of the church of St. Laurence in Nürnberg.

**A Lost Calvary by Dürer.**—The "Way of the Cross" in S. Maria della Passione in Milan, by Pietro da Bagnaia, is a picture so close to Dürer in many of its single figures and groups, and especially in its general composi-

tion as to make it certain that we have in it a copy or adaptation made a hundred years later by the Italian painter of a lost drawing of Dürer's. (H. Voss, *Burl. Mag.* XXI, 1912, pp. 213-219.)

**The Birthplace of Veit Stoss.** — P. ETTINGER contributes to *Mh. f. Kunstw.* V, 1912, 323-325, a résumé of an article by Dr. Jan Ptasnik in a Krakau periodical, in which the latter reviews the evidence regarding the nationality of Veit Stoss. He regards as probable the hypothesis that the Fritz Stoss mentioned in the Nürnberg *Bürgerbücher* as having attained citizenship in 1476 is identical with Veit Stoss, the unfamiliarity and abbreviation of the praenomen having led to confusion. The Polish names he gave his children, the Polish character of his name itself, and the suspicious nature of the evidence in favor of his Nürnberg origin, all militate in favor of considering the sculptor a Pole.

## AMERICAN ARCHAEOLOGY

### GENERAL AND MISCELLANEOUS

**Aboriginal Use of Turquoise.** — In *Amer. Anthr.* N. S. XIV, 1912, pp. 437-466 (4 pls.), J. E. POGUE treats of the aboriginal use of turquoise in North America, — use in Mexico and Central America, as attested by historical evidence, as attested by objects (masks, pendants, ornaments, mosaics of various sorts); ancient use of turquoise in the Northwest as attested by historical evidence and by objects, ornaments, mosaics, etc.; Zuñi, Hopi, Keres, Pima, Navaho, Ute, present use and appreciation are considered. The author is engaged on a work in which the attempt will be made "to present the available information bearing on the history, ethnology, mythology, and folk-lore, as well as the mineralogy, geology, and technology of turquoise."

**Culture Inter-relations of North and South America.** — In *Journal de la Société des Américanistes de Paris*, N. S. IX, 1912, pp. 19-25, E. NORDENSKIÖLD treats of the anthropogeography of America, arguing that in the extreme south of South America and in certain regions of North America there still exist remains of an older culture, preserved there uninfluenced by the cultures of Mexico, Central America, the Andes, etc., or not yet quite effaced by these. As evidences of such culture he cites fire-making with pyrites, quivers, harpoons, bolas, sewn-bark canoes, "ladder-cradles," certain forms of the arrow, and huts with *Gangtör*. He also seeks to trace evidences of the influence of Asiatic-Melanesian culture in primitive America (clay-ball bow, blow-gun, signal-drum, pan-pipe, suspension-bridge, star-headed stone club, etc.). The same article appears in Swedish in *Ymer*, XXXII, 1912, pp. 181-187.

**Indian Calendar Systems.** — In *Rev. Scientifique* (Paris), 5 Oct. 1912, pp. 424-428, is an article by L. SPENCE entitled 'Les systèmes de calendrier des tribus indiennes de l'Amérique,' the material in which seems to be the same as that in the author's article on 'Calendar (American),' in *Hastings' Encycl. Relig. and Ethics*, Vol. III (1910), pp. 65-70.

### UNITED STATES

**Stone Age among Eastern and Northern Tribes.** — In *Amer. Anthr.* N. S. XIV, pp. 391-395, ALANSON SKINNER discusses the traces of the Stone Age among the eastern and northern tribes, pointing out the too sweeping

character of the assertion of certain archaeologists "the historic Indians did not make stone arrow-points, but used bone, antler or some other substance to the complete exclusion of stone." He cites instances of the use of stone (actual or remembered) from the Iroquois of New York (Senecas, chipped arrow-points; flint boiled to make it flake more easily, — a custom known to Menomini), Menomini of Wisconsin, Eastern Cree (chipped flint by percussion; used grooved stone axes), Saulteaux Ojibwa, Minnesota Ojibwa, Winnebago, Abenaki (stone scrapers, etc.). Stone pipes are still used by Eastern Cree, Ojibwa, Winnebago, Menomini, and Tuscarora. Pottery is no longer made by the Iroquois, and the Eastern Cree, who never used it, "preferred stone vessels pecked into shape." The pottery process of the Menomini is described on p. 194. The writer calls attention to the fact that "stone was not the only material worked by the aborigines of the Stone Age." Really, "the use of stone was comparatively limited; edged tools, hammers, ornaments and some weapons were the principal articles made of this material, whereas the bulk of the property in the hands of the savage was constructed of wood, clay, skin or fabric."

**Palaeolithic Artifacts.** — In *Rec. Past*, XI, 1912, pp. 174-178 (fig.), N. H. WINCHELL calls attention to a collection of aboriginal stone artifacts now in the museum of the Historical Society of Minnesota, discovered by the late J. V. Brower in 1901-1903, and "referred by him to the Quivira (Wichita) natives, who, in his judgment, were far behind the Paunee, their neighbors and kin." The author distinguishes palaeolithic, pre-neolithic, and neolithic specimens. The "palaeoliths" are by him thought to have "antedated the Kansan ice-epoch." By "pre-neolithic" he means those showing a certain semi-patina, which "may be equivalent, as to time, to some of the sub-divisions of palaeolithic human artifacts established in Europe."

**Earth Circles in Minnesota.** — In *Amer. Anthr.* N. S. XIV, 1912, p. 403, D. I. BUSHNELL, JR., discusses briefly the origin of certain earth circles in Minnesota and the Dakotas, and cites from Mrs. N. D. White's article on captivity among the Sioux (1862), published in *Coll. Minn. Hist. Soc.* (Vol. IX), a reference to the throwing up of breastworks, some of them inside of the *tipis* for defence in time of battle. This, the writer thinks, "explains the origin of some of the small circular earthworks and depressions met with in Minnesota and the Dakotas." Some depressions, *e.g.* on the top of a hill near Bismarck, North Dakota, reported by G. F. Will in *Amer. Anthr.* N. S. XII, 1910, p. 58, have evidently resulted from some primitive "fortifications."

**Ruins of Puye, New Mexico.** — In *Am. Antiq.* XXXIV, 1912, pp. 37-40 (2 pls.), under the title, 'The Dawn of Architecture,' F. J. KOCH summarizes some of the investigations of E. L. Hewett in the Puye ruins on the Jemez plateau. According to Koch "within a radius of half a mile from the ruined pueblo may be seen illustrated every step in the evolution of architecture; the wind-worn cave, the cave excavated by human toil with natural front wall, the cavate lodge with artificial front wall, the building of three stone walls hugging the cliff, the isolated four-wall dwelling for a single family, and the great terraced communal pueblo for the housing of a population of thousands." *Ibid.* pp. 122-127 (3 pls.), A. H. THOMPSON describes a visit to the ruins of Puye and gives an account of the excavations of the American School of Archaeology: "Puye is a fine example of the

ancient culture of the region, for here everything characteristic is found in every form of house building, sanctuaries, pictographs and symbolic decorations, implements, pottery, and utensils, all following a well-defined order."

**The Tewa Game of Cañute.** — In *Amer. Anthr.* N. S. XIV, 1912, pp. 243-286 (pls.; 9 figs.), J. P. HARRINGTON discusses the Tewa game of *cañute* as studied at the pueblo of San Ildefonso, New Mexico. The most interesting feature of the game is the series of figures made by the dealers in arranging the four cylindrical hollow sticks on the dirt pile. Twelve of these figures represent celestial objects, seven, animals, seven, geographical subjects, ten, the human body or some part of it, seven, houses, seven, weapons, and seven, objects used in religious dances. The names of the sticks are discussed, as well as the actual playing of the game, which seems to have Indian and Mexican elements.

**Tewa World-quarter Shrine in the Jemez Mountains.** — In *Rec. Past*, XI, 1912, pp. 159-173 (3 pls.; 6 figs.), W. B. DOUGLAS describes a shrine (enclosure, depression, altar, primary and secondary prayer-sticks, etc.), on the apex of a peak in the Jemez Mountains, New Mexico. This world-quarter shrine of the Tewa Indians belongs archaeologically to the Puye section of the Jemez plateau.

**Pre-Columbian Physical Environment in the Southwest.** — In *Rec. Past*, XI, 1912, pp. 128-141, E. HUNTINGTON discusses the physical environment of the Southwest in pre-Columbian days, with special reference to the "Hohokam," whom the author believes to have been a distinctly agricultural people, predecessors of the Pimas, and entirely unrelated to any tribe of modern Indians. The Southern Arizona ruins of Jaynes, Sabino, Charco Yuma, and others in the Santa Cruz valley are described. The writer intends to discuss the topic more in detail in a report to the Carnegie Institution on *The Climatic Factor in the Evolution of Arid America*.

**Iroquois Pottery and Wampum.** — In *Proc. and Coll. Wyom. Hist. and Geol. Soc.* (Wilkes-Barre, Pa.), XII, 1912, pp. 55-68 (3 pls.), W. M. BEAUCHAMP discusses Iroquois pottery in comparison with that of the adjacent Algonkian tribes; also describes briefly the various sorts of wampum, arguing that there was no true council-wampum, or belts, before the Dutch came to New York. The Iroquois perfect pottery is rarer than Algonkian; the vessels of the latter are larger as a rule; and handles are not characteristic features of Iroquois vessels; Iroquois pot-stone vessels present Eskimo forms. He believes that the Iroquois came into the Mohawk valley less than 350 years ago. The influx of European brass kettles seems to have ended a promising style of ornamentation (conventional faces and bodies and allied forms), which were popular among Mohawks, Senecas, and Onondagas from about 1580 to 1620.

**The Logan Elm near Circleville.** — In *Rec. Past*, XI, 1912, pp. 264-266 (2 figs.), G. F. WRIGHT calls attention to the fact that the Historical Society of Pickaway County has presented to the State Archaeological and Historical Society of Ohio, the famous "Logan Elm," with several acres of surrounding land. It was under this tree that Logan, son of the Cayuga chief Skikellimus, delivered in 1774 the brief speech which Thomas Jefferson and others have made famous.

**Creek Indians as Mound-builders.** — In *Amer. Anthr.* N. S. XIV, 1912, pp. 320-324 (2 figs.), J. R. SWANTON writes of the Creek Indians as

mound-builders with special reference to certain earthworks near the southern edge of the old Creek Nation, Oklahoma. These works appear to have been "the *busk-grounds* first regularly occupied by the Creek Indians when they moved into this country from Alabama, the one first described being that used by the Tukabateci and the second that of the Kealedji; while the unvisited ovals were the *busk-grounds* of the Enfaula, Atasi, and other branches of the Creek Indians." The Tukabateci and Kealedji mounds were made "between the time of the removal of the Creeks (1836-1840) and 1871." It thus seems proved that a certain type of earthwork is of Creek origin and the claim of these Indians to have been "mound-builders" is thus far justified.

#### CANADA

**Mastodon Remains in Nova Scotia.**—In *Proc. and Trans. Nova Scotia Inst. Sci.* (Halifax), XIII, 1911-1912, pp. 163-174, H. PIERS points out that, so far, only a femur and a molar tooth of a mastodon have been discovered in Nova Scotia.

**Antiquities of Micmac Indians.**—In *Proc. and Trans. Nova Scotia Inst. Sci.* XIII, 1911-1912, pp. 99-125, H. PIERS has "A brief account of the Micmac Indians of Nova Scotia and their remains, including descriptions of dress and ornament, weapons and implements, petroglyphs, etc." No mounds have yet been discovered. There is a typical "Micmac pipe." Two strings of wampum, now in the Provincial Museum, had, doubtless, been obtained by the Micmacs in barter with New England Indians. There are important petroglyphs at Fairy Lake and George's Lake, Port Midway River, all in Queen's County. It is interesting to learn that 331 sheets of tracings of the oldest of these petroglyphs, made by the late George Creed in 1887-1888, are in the Provincial Museum, Halifax. A bibliography of 60 titles is appended.

**Examination of Caves in Hants County, Nova Scotia.**—In *Proc. and Trans. Nova Scotia Inst. Sci.* XIII, 1911-1912, pp. 87-94 (2 figs.), W. H. PREST reports on investigations made of Miller's Creek, Frenchman's and Five-mile River caves, in Hants County, Nova Scotia. All may have served temporarily as shelters, but not as permanent human habitations,—this is improbable by reason of their condition and situation.

#### MEXICO AND CENTRAL AMERICA

**Idols of the Great Temple in the City of Mexico.**—In *Journal de la Société des Américanistes de Paris*, N. S. VIII, 1911, pp. 153-171 (fig.), ZELIA NUTTALL writes of Bishop Zumarraga and the principal idols of the great temple in the city of Mexico, discussing the data in the minutes of the trial in 1539 of the Indian cacique Miguel, or Puchtcatl Tlayloca, before the Inquisition, on a charge of idolatry. The cacique was really tried in an effort to discover where had been hidden the five principal idols of the great temple of Mexico, which had been removed by order of Montezuma after the massacre of the Mexican lords by the Spaniards in May, 1520. The minutes of the trial are preserved in the Public Archives of the city of Mexico and are here largely reproduced. The idols were never found and must still be hidden somewhere near Mexico. They probably represented Huitzilopochtli, Tezcatlipoca, Quetzalcoatl-Topiltzin, Cinacoatl and Tepehua



(perhaps a name of Tlaloc). A painting (reproduced on p. 155) by one Mateo, representing the idols, with explanatory text, figured in the trial. *Ibid.* IX, pp. 301-305 (4 figs.), E. GUILLEMIN-TARAYRE treats of the great temple as described by Prescott, the Codex Ramirez, Codex Ixtlixochitl, etc., and its likeness to the great temple of Tezcuco, both of which were dedicated to Huitzilopochtli and Tlaloc. The great temple of Mexico was captured by the Spaniards in 1520. Prescott is in error in making Cortez visit first this great temple. It was the older temple of Tlatelulco to which Montezuma first conducted him. The author is engaged upon the reconstruction of the great temple of Mexico, which subject will be dealt with in a later paper.

**Aztec Chronology.**—In *An. Mus. Nac.* (Mexico), III, 1912, pp. 455-481 (pl.; 12 figs.), A. CASTELLANOS, after citing views of Seler, Mena, etc., concludes that the first page of the *Fejérváry Codex*, Kingsborough 44, is only a *nahui olin*, or time-counter. This article forms a chapter in his book *Los Antiguos Nusbabi*.

**Aztec Maize Season in the Codex Fejérváry-Mayer.**—In *Amer. Anthr.* N. S. XIV, 1912, pp. 525-529 (pl.), S. HAGAR treats of the Mexican maize season in the *Codex Fejérváry-Mayer*, showing that "the symbolism of the maize harvest depicted upon the upper half of the sheets mentioned (33 and 34) may harmonize with the actual maize season of the Mexican plateau and the symbols of each season correspond equally well with those of the zodiacal sign that governs it which is represented directly below."

**Calendar of the Codex Borgia.**—In *An. Mus. Nac.* (Mexico), III, 1912, Apénd. pp. clxiii-clxxiii, is a translation by J. Engewand, from the Italian of SR. MARQUEZ, of his observations on the calendar of the *Codex Borgia*. The calendar, the ancient Mexican day and year signs, etc., are discussed.

**Cosmic Contrast Series in Manuscripts.**—In *Archiv f. Anthropologie*, N. F. XI, 1912, pp. 293-319 (70 figs.), H. BEYER discusses the series of "cosmic contrasts or opposites in the Codex Borgia, and the Codex Fejérváry-Mayer. These contrasts are: *Light* and dark, *Dark* and light, *Night* and dawn, *Dawn* and night, *Drought* and wetness, *Wetness* and drought, *Night* and day, *Day* and night (the conquering one in each pair is here italicized). Details of the symbolism, interpretation, etc., are given,

**Antiquities of Tlaxcalla.**—In *Am. Mus. Nac.* (Mexico), III, 1912, pp. 485-496 (10 pls.), R. MENA treats of "the land of the four lords of Tlaxcalla,"—Tepeticpac, Tizatlan, Ocotelolco, and Quiahuistlan. Fragments of pottery found are figured and described. Of interest is the church of Tepeticpac, locally believed to occupy the site of the *teocalli* of Huitzilopochtli. The "baptismal font of the four lords," still preserved in Tlaxcalla, is thought to be the first font made by the natives at the orders of the Spaniards. Some Spanish inscriptions are also recorded.

**Mixtecan and Mazatecan Remains.**—In *Rec. Past*, XI, 1912, pp. 266-269, L. N. FORSYTH, under the heading 'Notes on the Mixteca,' treats briefly of the stone walls, on the banks of the Hiquila and Petlauco rivers, irrigation canals, house-sites (some of quite recent date), on the way from Tecomavaco to Coixtlahuaca, ruins, etc., and about Coixtlahuaca (its mounds, palace-ruins, deposits of clay dishes, idols, figurines, etc.). At Coixtlahuaca, are "several old maps; one with numerous painted hiero-

glyphs, and another showing the villages of the ancient district of Coixtlahuaca." The high-heeled sandals of this region are rather ancient. The author thinks the Indians may have known the use of iron and glass, — but this is most improbable, although an occasional employment of meteoric iron (a meteor containing much iron was seen on the Rio Salado) is not impossible. The notched steps in the hillsides and the notched post by which the granaries are entered may have been the ancestors of the steps of Mitla.

**Ruins of Petroglyphs at Tuxtepec, Oaxaca.** — In *Bol. Mus. Nac.* (Mexico), I, 1912, pp. 229–235 (2 pls.), P. HENNING treats briefly of ruins and petroglyphs at Pueblo Viejo, Tuxtepec, Oaxaca. One rather small pyramid only was found, — no stone idols, mural painting, etc. Many human bones were discovered. Among the figures of the petroglyphs are the swastika-cross, conventional clouds, water-undulation, light-shaft, etc.

**Ruins of Cempoalla and the Temple of Tajin, Vera Cruz.** — In *An. Mus. Nac.* (Mexico), III, 1912, Apénd. pp. xcv–clxi (57 pls.), is an account, based by J. GALINDO Y VILLA on the material of F. del Paso y Troncoso in the *Catálogo* of the Mexican exhibit at the Madrid Exposition of 1892, which included a wooden model of the great temple of the Totonaco city of Cempoalla. The old chronicler's accounts of Cempoalla, plans and descriptions of the ruins are given, and the illustrations also include views and models of buildings, idols, figures in relief, funeral urns, and restorations. The temples, "house of Montezuma," pyramid of Papantla (Templo del Tajin), and the ruins of Colorado, Atlixcos, Boveditas, Paxlila, Brazo Seco, Coaxtla, Vieju, La Mancha, etc., are described.

**Talamanca Art and the Art of Chiriqui.** — In *Amer. Anthr. N. S.* XIV, 1912, 314–319 (12 figs.), G. G. MACCURDY publishes some notes on the ancient art of Central America. A stone amulet (frog) of the Talamanca Indians of Costa Rica now in the Museum of the Academy of Natural Sciences (Philadelphia) is compared with figures from Chiriqui of the frog carved in resin, cast in metal, etc. The use of the alligator symbol and *motif* as head ornament, common to the Talamanca frog and certain Chiriqui specimens, is also discussed, and the resemblance of repoussé ornamentation of clay plaques (*e.g.* Venezuela) to those of gold (*e.g.* Chiriqui). As the writer notes, the art of these regions furnishes evidence of the replacement of one material by another, *e.g.* clay and gold, stone, resin, and gold, a most interesting aspect of primitive art.

**Ruins of Nakcun.** — In *Journal de la Société des Américanistes de Paris*, N. S. VIII, 1911, pp. 5–22 (3 pls.; 2 figs.; map), Count MAURICE DE PÉRIGNY describes his visit in 1909 (see *A.J.A.* XV, p. 126) to the ruins of Nakcun, discovered by him in 1906, and situated in Guatemala not far from the village of Benque Viejo (British Honduras). The plan shows a royal temple with stele, a small temple, a priests' house, a temple of hieroglyphs, a *castillo*, a camp, a chief building, and buildings of less importance. Noteworthy is "the effort at symmetry, — the rectilinear character of the distribution and ornamentation of the buildings." According to the writer what remains of the city forms an absolutely homogeneous plan. Some of the edifices have cornices ornamented with deeply carved signs. In a number of the rooms absolutely intact beams of *canaste* wood were found. The "temple of hieroglyphs" is so named from the stele at

its foot, containing hieroglyphs, with traces of red paint. Some other stelae, without inscriptions, may have been sacrificial altars. On the walls of the *castillo*, among other drawings is one of a leopard with his feet on a serpent. The ornamentation of some of the fragments of pottery discovered at Nakcun suggests comparison with Nicoya, etc. In *Arch. Miss. N. S.* 4, 1911, pp. 1-15 (11 pls.; 5 figs.), the same writer publishes another account of his discoveries.

### SOUTH AMERICA

**Ameghino's "Precursors of Man."**—In *L'Anthropologie*, XXIII, 1912, Suppl. pp. 74-77, R. VERNEAU discusses the precursors of man, according to Ameghino, reaching the conclusion that the Argentinian palaeontologist's whole scheme of the genealogy of man is purely imaginary and hypothetical. Ameghino's *Prothomo*, *Diprothomo*, and *Tetraprothomo* are merely "men, like the men of to-day."

**Ancient Culture of Eastern Bolivia.**—In *Journal de la Société des Américanistes de Paris*, N. S. IX, 1912, pp. 307-316 (9 figs.), E. NORDENSKIÖLD gives some of the results of the Heinmarck expedition of 1908-1909 in the Mójos country of Eastern Bolivia. The last outlier in this direction of Andine culture is the sculptured mountain of Samaipata, not far from Santa Cruz de la Sierra. Here are to be found T-formed bronze axes, *topos*, llamas of gold, fragments of pots with handles, stone rings, hematite sling-stones, etc. But beyond this Inca-Andine civilization did not go. The mounds of the Mójos country yield well-painted funeral-urns, tripod vessels, and clay mullers of characteristic form. Further south funeral-urns of a ruder, non-painted type and probably due to Chaco culture are met with,—the tripod pots found there indicate Mójos influence. The tripod pots seem to show "the influence of northern South America and Central America." The pottery and other ceramic remains are probably of Arawakan origin, to which source the writer attributes the ancient culture here discussed. The modern Arawaks of the Mójos country are all civilized and have retained but little of their Indian culture. At Santa Cruz de la Sierra, Andine, Arawakan and Guaranian cultures probably met. The Tupian or Guaranian stock is represented in Eastern Bolivia by the Chiriguanos and the Gúarayós. The Chanés of Northern Argentina are Guaranized Arawaks, the Tapietes probably Guaranized Matacans. The Chiriguano whistle is an object of some interest. The Chaco is "the *pipe* country of South America." It is also a region furnishing numerous resemblances to North America.

**Arms and Utensils of Baticola Indians.**—In *Journal de la Société des Américanistes de Paris*, N. S. VIII, 1911, pp. 55-60 (pl.), E. R. WAGNER describes hunting and fishing as practised by the Baticola Indians on the Rio Ignassu in Southern Brazil, their implements, arms, etc. They have arrows for use in war, others for killing big game, still others for birds, etc. A leather wristlet is employed to protect the arm from the bow-string. Arrow-heads, etc., are carried in a bag or *boco* of caraguata fibre. A special arrow is used for killing fish,—a detachable harpoon for large fish. The *bolas* is commonly used to take birds; also bow and arrow,—the children amuse themselves shooting at swallows on the wing. To get wild honey from the tree these Indians use a long tube of bamboo, by means of which

they suck it out of the hole. Simple traps are in use for the larger wild animals.

**Bush-Negro Music.**—In *Journal de la Société des Américanistes de Paris*, N. S. IX, 1912, pp. 27–39, L. C. VAN PANHUYS treats of song and music in Dutch Guiana, including the music and musical instruments of the Bush Negroes and Creoles.

**The Ancient Quipu.**—In *Amer. Anthr.* N. S. XIV, 1912, pp. 325–332 (4 pls.; fig.), L. L. LOCKE treats of the ancient *quipu*, a Peruvian knot record. From examination of specimens and drawings, descriptions, etc., of ancient and modern Peruvian *quipu* (particularly the collection in the American Museum of Natural History, New York), he concludes that the *quipu* was not used for counting or calculating, but for record-keeping,—the mode of knot-tying was not adapted to counting, and the Quichua language contained a complete and adequate system of numeration. Although a rough color-scheme may have been in use for some purposes, it does not appear that colors in all cases had special significance. They may have been according to the fancy or convenience of the maker. Of a certain *quipu* from Huando the author thinks that “it is possibly a record for six periods or years of four kinds of objects.” The *quipu* were thus used for numerical records and not for narrative purposes.